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In Focus

We start off the New Year with the Presidential Address of Sangita Kalanidhi Sri A.K.C. Natarajan at the Madras Music Academy. Four articles are concluded in this issue, *Kotiswara Iyer-A Vaggeyakara With A Difference* by Vijayalakshmi Susbramaniam, *Development of Notation* by Dr. M.A.. Bhageerathi, *MS-The Eternal Voice* by A. Seshan and *Ilakkiyap Pudayal* by Dr. Veerapandian. Our Hindustani music faculty member Shri Suresh Degwekar writes on the great musical pioneer of Maharashtra Gayanacharya Pandit Balkrishnabua Ichalkaranjkar. Dr. Kavitha throws some light on the little-known Navavaranamalika of Muthiah Bhagavatar. Dr. P.P. Ramachandran describes the debut performances of some great legends of Carnatic Music in *Carnatic Musicians – Debut Performances*. The great violin maestro Shri Lalgudi Jayaraman was honoured with the Special National Eminence Award for Lifetime Achievement, and the operatic ballet composed by him, *Jaya Jaya Devi* was staged on the occasion. Jyothi Mohan reports on both, and also chats with his daughter Lalgudi Vijayalakshmi to unravel the musical genius of Shri Lalgudi Jayaraman. Nalini Dinesh reviews the fairy tale-like book *Poorva Magic, Miracles and the Mystical Twelve* by Lakshmi Devnath, only, the fairies are none other than the twelve Azhvars, bhaktas immersed in their Lord Vishnu. Happenings of a very eventful quarter at the Sabha and Vidyalaya are reported by Nalini Dinesh.

சென்னை சங்கீத வித்வத் சபையின் 82-வது ஆண்டு மஹாநாட்டின் தலைவர் வித்வான் A.K.C. நடராஜன் அவர்களின் தலைமை உரை (15-12-2008)



**Sangita Kalanidhi
Sri A.K.C. Natarajan**

மனிதன் தொடங்கி, அனைத்து உயிரினங்களும் இசைக்கு மயங்குபவை. இசையால் வசமாகாத இதயம் எது? அந்த இசையை தனதாக்கிக் கொண்டு இசைபட வாழ்ந்தவர்கள், வாழ்பவர்கள், பலர்.

இசைமழையில் நனைய பல நூற்றாண்டுகள் தவம் மேற்கொண்டிருக்க வேண்டும். அத்துறையில் கால் பதித்து, விழுதுவிட்டு, வெற்றிக்காணல் என்பது ஒவ்வொரு இசைப்பிரியரின் உள்ளார்ந்த வேட்கை. அதேபோல் துன்பக்கடலை தாண்டும்போது, தோணியாக இருப்பது இசை. உலக சங்கீதக் கடலின் நங்கூரமாக விளங்குவது சென்னை வித்வத்சபா மியூசிக் அகாடமி. அச்சபையின் சாரலில் முழுவதும் நனைந்து, முளைத்து, எழுந்து, இங்கு குழுமியிருக்கும் அனைத்து இசைக்கலைஞர்களுக்கும், இசை ரசிகர்களுக்கும் என் சிரம் தாழ்ந்த வணக்கங்கள். இசை என்னும் இமயமலையில், ஒரு புள்ளி

அளவு உங்கள் முன் நிற்கின்றேன். தமிழுக்கு சங்கம் அமைந்தது போல, காவியத்திற்கு காளிதாஸன் அமைந்தது போல; சித்திரங்களுக்கு ரவிவர்மா திகழ்ந்தது போல, சங்கீதத்திற்காகவே தோன்றிய சங்கீத வித்வத்சபை மியூசிக் அகாடமி, அச்சபையால் கௌரவப்படுத்தப்படுவதை நான் செய்த பெரும் பாக்யமாக கருதுகிறேன்.

இத்துடன் என் இசைப் பயணத்தின் மைல் கற்களை உங்களுடன் பகிர்ந்து கொள்கிறேன். 1956-ம் ஆண்டு, எனது குருநாதர் ஆலத்தூர் ஸ்ரீ வெங்கடேச ஐயர் அவர்களுக்கு சங்கீத வித்வத்சபையிலிருந்து ஒரு கடிதம் வந்தது. அதில் தங்களுடைய சீடர்களில் மிகச் சிறப்பாக தேர்ச்சிப் பெற்ற சீடர் ஒருவரை தாங்கள் எங்கள் சபைக்கு தெரிவித்தால், அவருக்கு இசை நிகழ்ச்சி ஒன்று அமைத்து தருகிறோம் என்றும், எனவே தேர்ச்சிப் பெற்ற ஒருவரை தெரிவிக்கவும் எனவும் அக்கடிதத்தில் குறிப்பிட்டிருந்தது.

அச்சமயம் நான் குருநாதரிடம் பாடத்திற்கு சென்றிருந்தேன். அவர்கள் என்னிடம் அந்தக் கடிதத்தை காண்பித்து, நீ சென்று வாசிக்கிறாயா? என்று கேட்டார்கள். கேட்டவுடன், வித்வத்சபையின் உள்ளே சென்று வாசிக்க வாய்ப்பு வருமோ? என்ற எண்ணத்திலிருந்து எனக்கு, இது இன்ப அதிர்ச்சி என்றாலும், குருநாதரின் பரிபூர்ண ஆசீர்வாதம் தேவை என்று தோன்றியது. ஆகையால் தங்களின் ஆசீர்வாதம் கிடைத்தால், நான் சென்று வாசித்து வருகிறேன் என்று சொன்னேன். அவர்களும் இசைந்தார்கள். “என் சீடன் A.K.C. நடராஜன் என்பவன் நன்கு பாடாந்தரகத்தமாக கிளாரினட் வாசிப்பவன். சபைக்கு அவனை நான் அனுப்பி

வைக்கிறேன்” என்று எழுதினார். சபையினரும் அதற்கு ஒப்புக் கொண்டு, பகல் 1-30 க்கு நிகழ்ச்சி அமைத்து கடிதம் வந்தது.

அந்த வருடம் 1956-ம் ஆண்டு நாதஸ்வர மேதை திரிவீழிமழலை ஸ்ரீ சுப்ரமண்யபிள்ளை அவர்கள் சங்கீத கலாநிதி பெருகிறார்கள்.

25-12-1956-ம் அன்று இரவு 9-15 மணிக்கு என் மானசீக குரு திருவாவடுதுறை ஸ்ரீ T. N. ராஜரத்தினம் பிள்ளை அவர்கள் அகாடமியில் வாசிக்கிறார்கள். ஆனால் தூரதிரிவீழிமழலை என் மானசீக குரு ஸ்ரீ T. N.R. அவர்கள் 12-12-1956 ல் இறைவனடி சேர்ந்து விட்டார்கள். இது நாதஸ்வர உலகிற்கு ஈடுசெய்யமுடியாத பேரிழப்பாகும். அவரது இழப்பு யாவராலும் ஈடுசெய்ய முடியாதது. ஆனால் அவர்கள் வாசிக்க வேண்டிய தேதியில், யாரை வாசிக்க வைப்பது என்ற குழப்பம் எழுந்தது. அது சமயம், நாதஸ்வர மாமேதைகள் எல்லோரும் இருந்தார்கள், இருந்தாலும், என் மானசீக குருநாதரின் (T. N.R.) ஆசிகளும், அருளும் பரிபூரணமாக எனக்கு கிடைத்திருந்ததாலும், அவர்களிடத்தில் ஒரு தந்தையிடம் இருப்பது போல் மிக நெருக்கமாக நான் பழகி வந்ததாலும், சங்கீத வித்வத்சபையில் நிறைவுமனமுள்ள பெரியவர்கள் என்னிடம் தொடர்பு கொண்டு, பெரியவர் வாசிக்க வேண்டிய தேதியில், நீ வாசிக்கின்றாயா? எனக் கேட்டார்கள். எனது பெரும் பாக்யமாக கருதி, திருவாவடுதுறையாரை மனதில் பிரார்த்தித்து, “அவர்கள் தெய்வமாகி, அவர்கள் அருள் எனக்கு கிடைத்து, நீ போய் வாசி” என்று ஆக்ரையிட்டமாதிரி தோன்றியது. நானும் வாசிப்பதாக கூறிவிட்டேன்.

அதன்படி இரவு 9-15 மணிக்கு தொடங்கி, இரவு 1-30 மணி வரையில் வாசித்தேன். அந்த நிகழ்ச்சி ஆல்இந்திய ரேடியோவில் (AIR) நேரடியாக ஒலிபரப்பாயிற்று. அன்று முதல் என் வாழ்க்கையில் திருப்பம் ஏற்பட்டு, அகில உலகத்திலும், என் இசை வாழ்க்கை பயணம்,

வெற்றியை நோக்கி போகத் தொடங்கியது. அதற்கு இந்த சங்கீத வித்வத்சபை தான் காரணமாக அமைந்தது என்பதை மிகப் பெருமையுடன் இச்சபையில் தெரிவித்துக் கொள்கிறேன். பிறகு சங்கீத வித்வத்சபை மியூசிக் அகாடமியின் தலைவர் ஸ்ரீ T.N. முரளி அவர்களிடமிருந்து தொலைபேசி அழைப்பு வந்தது. இந்த ஆண்டு தங்களுக்கு சங்கீத கலாநிதி விருது வழங்குவதாக ஏகமனதாக சபையில் தீர்மானம் செய்து, தங்களுக்கு அளிக்க இருக்கின்றோம் என்று தெரிவித்தார்கள்.

அப்போது தொடங்கிய தொலைபேசி ஏழைப்பு ஒலி இன்றும் நிற்கவில்லை. அத்தனை மகிழ்ச்சி. தொடர்ந்து, சங்கீத வாய்ப்பாட்டு வித்வான்கள், வயலின் வித்வான்கள், என்பால் அன்பு கொண்ட ரசிகப் பெருமக்கள், என்று பலரும் வாழ்த்துக்கள் சொல்லி வருவது, எனது 60 ஆண்டு கால இசைச் சேவைக்காக என எண்ணும் பொழுது என்னை மிகவும் மகிழ்ச்சி அடைய செய்துவிட்டது. இரண்டு ஆண்டுகளுக்கு முன், நள்ளிரவில் காரில் வந்து கொண்டிருந்த போது, பெரிய விபத்து ஏற்பட்டது. உயிர் பிழைப்பேனா? என்ற கேள்வி பிறந்தது. எல்லாம் வல்ல சமயபுரத்து அம்மா கருணையினால், எல்லாவற்றிற்கும் மேல் ஒரு சக்தி என்னை காப்பாற்றி, மறு பிறவி எடுக்க வைத்தது. அதற்கு காரணம் இப்போது புரிந்தது. 60 ஆண்டு காலமாக நான் இசைத்தொண்டு ஏதோ ஓரளவு செய்துள்ளமையால், மீண்டும் பிறவி வாய்த்தது, சங்கீத கலாநிதி விருது வாங்காமல், இந்த நடராஜன் மறையக்கூடாது என்பது அந்தத் தில்லை நடராஜன் ஆடலரசனின் ஆணையும், சமயபுரத்து அம்மாள் அருளும்போல் உள்ளது.

எனக்கு கிடைத்த இந்த விருதை, என் மானசீக குரு, சென்னை ஸ்ரீ பலராமன் அவர்கள் (கிளாரினட் மாமேதை), நாதஸ்வர சக்ரவர்த்தி மாமேதை திருவாவடுதுறை ஸ்ரீ T.N. ராஜரத்தினம் பிள்ளை அவர்கள், என்

தந்தையார் திருச்சி ஸ்ரீ A.K. சின்ன கிருஷ்ண நாயுடு அவர்கள், என் குருநாதர் ஆலத்தூர் ஸ்ரீ வெங்கடேச அய்யர் அவர்கள், இலுப்பூர் ஸ்ரீ நடேசப் பிள்ளை அவர்கள் மற்றும் மறைந்த சங்கீத மாமேதைகள் அவர்களுடைய பாதார விந்தங்களில் சமர்ப்பிக்கின்றேன்.

என்பால் அன்புள்ளம் கொண்ட ரசிகப் பெருமக்கள் அனைவரும் வாழ்த்துக்கள் கூறியதை நான் என்றென்றும் மறக்கமுடியாது. அவர்களுக்கு என் மனமார்ந்த நன்றியை தெரிவித்துக் கொள்கிறேன். கடைமையைச் செய், பலனை எதிர்பார்க்காதே என்ற கீதையின் வரிகள் என் நெஞ்சில் நிழலாடுகின்றன. சீர் பெறும் முறையில் கடமையைச் செய்தால் சிறப்பாக இருக்கலாம் என்பது நிச்சயம்.

இந்த சங்கீத வித்வத்சபையின் மாபெரும் சங்கீத கலாநிதி விருது எனக்கு கிடைத்ததை

என் அன்பிற்கு பாத்திரமான சங்கீத வித்வான்களுக்கு கிடைத்த மாதிரி, அவர்களில் ஒருவனாக இருந்து இந்த விருதைப் பெறுகின்றேன்.

எனக்கு இந்த வாய்ப்பை தந்து கௌரவப்படுத்திய தலைவர், உப தலைவர்கள், காரியதரிசிகள், பொருளாளர்கள் மற்றும் நிர்வாக குழுவினர்கள், சபையின் பொறுப்பாளர்கள், அங்கத்தினர்கள் அனைவருக்கும் என் உளமார்ந்த நன்றிகலந்த நமஸ்காரங்களை, மனப்பூர்வமாக தெரிவித்துக் கொள்கிறேன்.

எனது தலைமை உரையில், என்னையும் அறியாமல் ஏதேனும் தவறுகள் இருந்தால் மன்னித்துவிடும் படி பணிவன்புடன் கேட்டுக் கொள்கிறேன்.

நன்றி. □

OBITUARY



Vidwan Shri B. Rajam Iyer

Veteran Carnatic music Vidwan Shri B. Rajam Iyer (b. 1922) passed away on 3rd May 2009. His initial training in music was under gottuvadyam and jalatarangam exponent Shri Ganapati Iyer of Karaikudi. His musicianship was honed further during his decade-long gurukula vasam under Ariyakudi Shri Ramanuja Iyengar. The musical legacy he acquired included the Tiruppavai and Rama Nataka kritis tuned by his guru. It was further enriched by Dikshitar kritis learnt from T.L. Venkatarama Iyer. His academic achievements included co-editorship of the Tamil version of Subbarama Dikshitar's Sangeeta Sampradaya Pradarshini published by the Madras Music Academy. He was Professor of Musicology in the Tamil Nadu Government College of Music from 1966-1981 and Principal of Madras Music Academy's Teachers' College of Music from 1983 until his retirement in 2002. He undertook a number of teaching assignments in North America and U.K. too.

Rajam Iyer has been the recipient of many awards including the Tamil Nadu government's Kalaimamani (1981), Sangeet Natak Akademi Award (1986), Madras Music Academy's Sangeeta Kalanidhi (1987) and Padmabhushan (2003).

KOTISWARA IYER (1870 — 1938)a vaggeyakara with a difference (Part-2) by Vijayalakshmi Subramaniam



Kotiswara Iyer

In addition to chittaiswarams, Kotiswara Iyer has embellished each composition with his *mudra* and the *raga mudra*. In fact, in some places he has used the *Katapayadi* nomenclature for *raga mudra*!

For eg,

Arumugava, adiyen padu tuyarkalaibhava—iv

Vanuma todikkarul ibhamukha tunaiva

The word *ibha mukha* is a synonym for his *mudra*. He uses *Kavikunjara dasa*, *Mathagajadasa*, *Ibhadasa*, *Yanaik kadiyen* etc, interchangeably, all meaning 'elephant'.

Another example is from the *Mayamalavagoula raga kriti*—

Cheyamayamalava gouladi

Mela raga tala sanchara Kavi kunjara dasan

Yet another example of Kotiswara Iyer incorporating the *Katapayadi* name with the *sahitya* can be seen in the composition in

the 36th *mela raga Chalanata*. In the *charanam*, he says—

Bhootala chalanaatta nin taattan gathi

The influences of both Thyagaraja and Muthuswami Dikshitar are visible in many compositions of Kotiswara Iyer.

For instance, the phrase '*Ra ra devadi deva*' in Thyagaraja's *Athana raga kriti 'Ela ni daya radu'* is echoed in Kotiswara Iyer's song in the *raga Tanarupi*, where he sings '*Va va devadi deva*'. Similarly, the idea of quoting Bhadrachala Ramadas as a precedent in the song *Ksheera sagara* in *Devagandhari* is reflected in Kotiswara Iyer's song in the 24th *mela Varunapriya*, where he says -

*Arunagirikkul arul vakkaruliya vaaradiyen
Tanakkum arulattarunam idhey*

The influence of Dikshitar's '*Sri Subramanyaya Namaste*' in *Kambhoji* is reflected in the *Vachaspati raga* song, in the *anupallavi* -

Vasavadivandita pada geeta

'Thou art worshipped by the *Devas* and praised by the *Vedas*'.

Kotiswara Iyer has also employed beautiful *Yati* passages. In the *Kiravani* song, in the *anupallavi* there is a '*Srotovahayati*'

Karunalavala

Sivabala karunalavala

Kalakala sivabala Karunalavala

In the *charanam*—

Yuga saroruha guhayuva mamani

Pada Yuga saroruha guhayuva mamani

Isar panipada Yuga saroruha guhayuva mamani

We also find this in the 72nd *mela raga* song
Arul seyya vendumayya—

Ni Arul seyya vendumayya

Murugayya ni Arul seyya vendumayya

Arase Murugayya ni Arul seyya vendumayya

Kotiswara Iyer also uses words repeatedly with deliberate effect to enhance the appeal of the *sahitya*. We find this in the 49th *mela raga kriti 'Karunya kanda'*.

In the *charanam*, we find -

Dhavala kamalavahini tharala mamani bhushani

Dhavala mani malini Dhavalambari vani

Dhavala ma madi polumvadana

Dhavala meni minnal ninnarulal

There is a very clever interplay of words here where he uses the concept of *Devi* as Lord Muruga's mother. It appears Kotiswara Iyer must have been inspired by the name *Dhavalambari* — which means one who is wearing white. This is the only song on Goddess Saraswathi in the 72 songs. *Varavenum vani* in *raga Sankarabharanam* is also in praise of Saraswathi but it is not a part of the 72 scheme of songs.

Kotiswara Iyer has sung on a number of Gods and Goddesses like *Vinayaka*, *Rama*, *Krishna*, *Siva*, *Meenakshi*, *Kapali*, *Muruga*, *Lakshmi*, *Saraswati* and *Nataraja*. He has sung on his love for Tamil and also on music in many compositions.

Nada sukha sangita maya - in raga Kedaram

*Sruti gnana nidhiyodu laya swara gnanam
tulangave - in raga Kedaragowla*

*Nada tatva vinoda vidwat gnaname gnanam,
maname pranava—in raga Begada*

*Gitamudame da sada nadaguha ninnama amuda
sangita—in raga Madhyamavati*

According to Prema Sukumar, (in her doctoral thesis on Kotiswara Iyer), there are instances where some incident is mentioned as the reason for a particular composition. Some examples -

Apparently his eldest daughter's husband, named Venugopal, was very ill and had to be hospitalized. Kotiswara Iyer is said to have sung his *Darbar raga* song '*Sri Venugopala*' then and his son in law recovered very rapidly.

There is an anecdote to his composition in the *raga Gavambodhi*. His second son Nagamani fell sick due to typhoid. Kotiswara Iyer sang the song with the *sahitya-Viraivagave Vinai teerave*—and his son was cured most rapidly.

It is said that Harikesanallur Muthiah Bhagavathar used to be inebriate often. With him in mind, Kotiswara Iyer is said to have sung his *Jyotiswarupini* song, where he says— *Kanda ganamuda panam irukka veru panameidaabhimanam unakken maname!*

CONCLUSION:

Prema Sukumar states in the concluding chapter of her thesis -

The study of the compositions of Kotiswara Iyer is a study of the growth of a creative individual as a musician and composer in the process of his discovery of the true nature of ragas from a deeper understanding of the traditional past through both his active intellect and his sensile melodic instinct.

His most significant compositions are his melakarta compositions. Till his time, there were compositions in the melaragas either independently or as a concept of the 72 melaragas and in the treatment of the melaragas there were 3 distinct lines of approach.

1. Profuse use of varjya-vakra prayogas along with samvadi usage of appropriate phrase structure to establish ragatva—the monumental contribution of Muthuswamy Dikshitar and his followers.
2. Moderate use of both varjya-vakra and Sampoorana phrase structure to expound ragatva—we see this in the compositions of Thyagaraja for Ramabhakti. Melaragas as a philosophical concept did not interest him. In this moderation one could hardly get at the full potential, especially of the vivadi ragas with respect to Sampoorana prayogas.
3. Perhaps taking the cue from Govinda's Sangraha Choodamani, for the Sampooranatva of the melangas, Maha Vaidyanatha Iyer delved into the realms of the mélange but he chose a cautious melodic design—ragamalika—through which he could only glean into the glories of the Sampoorana prayogas in morsels. This was a pioneering attempt through the third approach. Emboldened by this attempt, Kotiswara Iyer explores fully the potential of the melangas and more especially, the so called vivadis through a determined use of Sampoorana prayogas, choosing the melodic medium of the kritis which offered the greatest scope for ragatva.

Without this heroic attempt, we would not be able to appreciate fully the greatness of Dikshitar in his treatment of melaragas through varjya-vakra prayogas or the moderation of Thyagaraja in his compositions soaked in bhakti.

Kotiswara Iyer is one of the most significant composers of Carnatic music in general and Tamil in particular. He has created an entirely new understanding of the 72 melakarta scheme through his *Kanda Ganamudam*.

He is a shining example of the traditional and modern in our music. He has focused on the Vivadi notes as 'nyasa' and 'graha' swaras. He has used many kinds of Gamakas like *Kampita* and *Jaru*. He has enhanced the appeal of the ragas through 'Sampoorana' prayogas. This is important in the context of 'Vivaditva' being considered 'inauspicious' by many conservationalists. In fact, the *vakra- varjya prayogas* are explained by way of ridding the raga of its 'dosham'!! Many musicians, including the Mahavidwan Semmangudi Srinivasa Iyer, did not think favourably of the *vivadi ragas* and openly advocated avoiding them. But other eminent *vidwans* like Kalakkad Ramanarayana Iyer and S. Rajam took it as their life's mission to learn, imbibe and propagate these songs. Shri R.M.Sundaram was Kotiswara Iyer's direct disciple and through him these compositions have been learnt and propagated by these *vidwans*.

Kotiswara Iyer was a devout Muruga *Bhakta* and this is evident from the intensity of emotion expressed in his songs. In the

Chalanata song, particularly poignant *sahitya* is found in the *charanam* -

**Pedayerkkunnarul kattadu
Ennodethaiyya vilaiyatta**

Kotiswara Iyer is a trailblazer. While some others have also composed in the 72 *mela ragas*, Kotiswara Iyer is the role model for anyone attempting to even just render a composition in any of the *melakartas*. The melody is so smooth in his compositions that *sangatis* and other embellishments have a natural flow. His compositions have the ability to hold the listener spellbound. It is possible to sing 'niraval' and 'swaras' for these compositions. Kotiswara Iyer took up the challenge of composing in the 72 *mela*

ragas and has accomplished his mission with aplomb. He has left a legacy for posterity and has his name firmly etched in the galaxy of the Carnatic music composers forever. He is immortal and lives through his music.

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DEVELOPMENT OF MUSICAL NOTATION IN SOUTH INDIAN MUSIC IN THE 19TH AND 20TH CENTURIES (Part-2)

by Dr. M. A. Bhageerathi, Lecturer in Music, Queen Mary's College, Chennai.

8. Sangita Sampradaya Pradarsini:

This is a monumental work written by Subbarama Dikṣitar, in the year 1904 and published by the Vidya Vilasini press Eṭṭayapuram, with the help of the Eṭṭayapuram Maharaja. In this book, Subbarama Dikṣitar has combined some of the aspects of staff notation and has formulated his own way of writing notation in Telugu.

(a) Presentation of Preliminary Information:

First, the name of the raganga raga is given. Then the janya ragas are dealt with, under the particular raganga raga to which they belong. The serial number of the raganga raga is indicated with Roman numerals. The ragas, which are janya of the raganga raga, are given the Arabic numerals. While giving the notation a systematic approach is followed. This is because, first the notation for the gita is given. The last notation under the raganga raga will be that of the kṛti, followed by the sañcari in that raga. He uses symbols for all the Gamakas. Taking into account the composition by **Adiarambakkalaviyile** by **Gaṭikaimukkuppulavar**, he explains the way of singing various gamakas clearly.

(b) Melodic Aspect and duration:

The svaras are given in Telugu alphabets. A dot above the svara indicates higher octave and a dot below the svara indicates lower octave. A small vertical line divides each avarta. Generally two small vertical lines mark the end of the composition.

Following are some of the gamaka signs used:

1. Kampita ≈
2. Erṛa Jaru /
3. Irakka Jaru \
4. Pratyahatam ••
5. Nokku ^w
6. Ravai ^
7. Khaṇḍhippu ✓

This probably is the first text to extensively use the gamaka signs. Hence, the notation given by Subbarama Dikṣitar is generally considered to be a descriptive notation.

The signs flat, sharp etc., are used to indicate the svarasthana of the particular svara. Symbols are used to indicate super script along with the alphabet indicating the svaras. If this symbol is used along with ṛṣabha it indicates Suddha ṛṣabha, along with the svara dha it indicates Suddha Dhaivata and so on.

Symbols are used to indicate the notes, which are double flat. The symbol # indicates that the svara is a sharp one. For example along with ṛṣabha the symbol indicates Satsruti ṛṣabha. Small alphabets are used for indicating one unit and Dirgha alphabets are used for indicating two units of time. A comma (,) increases the duration by one unit. A semicolon increases the duration by two units. The speed of a phrase is reduced to half, by drawing a horizontal line above the phrase. Similarly if two horizontal lines are drawn, then it indicates a further higher degree of speed while rendering.

(c) Text:

The text of the composition is given in

Telugu language. If the composition is in Tamiz, then the text of the composition is given in Tamiz. The vowel extensions are indicated by dots.

The notation given in Sangita Sampradaya Pradarsini is more of a descriptive nature.

9. Sangitanubhava Sara Sangrahamu: Perunguḷam Srinivasa Iyengar wrote this book, in the year 1911.

(a) Presentation of preliminary Information:

On top of each composition the arohaṇa and avarohaṇa for each raga is given, before the starting of the composition, within the boxes, indicating the svarasthanas. For example, for the raga Sankarabharaṇam, the svaras are indicated as follows:

Sa	Ri	Ga	Ma	Pa	Dha	Ni
----	----	----	----	----	-----	----

(b) Melodic aspect and duration:

The Tamiz alphabets are used for representing the svaras. A dot placed above the note indicated higher octave, a dot placed below the note indicated lower octave. Asterisk mark (*), was used for increasing the value of the svara by one unit. Phrase endings are indicated by hyphen marks. The commencement of the composition is indicated by the symbol (=). For Adi taḷa the columns are marked in Tamiz as follows:

Laghu	Dhṛtam	Dhṛtam
-------	--------	--------

(c) Text: The vowels are extended as such.

10. K.V.Srinivasa Iyengar's books:

Many books were written by K.V.Srinivasa Iyengar like **Adi Tyagaraja hṛdayam**, **Sangita Citrambari**, **Sangita raṭṇavaḷi** etc. This analysis is done with special reference to **Sangita Raṭṇavaḷi**.

(a) Presentation of preliminary information:

Name of the raga and taḷa are indicated. Ragalaḅṣaṇa for the ragas used in the composition, are given before giving the composition in notation. Then the arohaṇa and the avarohaṇa are given. The text of the song and meaning of the song are given subsequently.

(b) Melodic aspect and duration:

The svaras are written in Tamiz alphabets. Dots are used above and below the svaras, to indicate higher and lower octaves, respectively. Short alphabets indicate duration of one unit and long alphabets indicate duration of two units. A comma increases the duration by one unit and a semicolon increases the duration by two units. Small vertical lines divide the angas of the taḷas. Horizontal lines drawn below the svaras increased the speed. The end of an avarta is indicated by drawing two small vertical lines. If there are sangatis, they are given serial numbers, using the Arabic numerals. Gamaka signs are not used. To mark the starting place of the sahitya or the text, an asterisk mark is used. For repetitions the ditto mark is used. The division of pallavi, anupallavi and caraṇa, is clearly done. At the end of the anupallavi and caraṇa the starting words of the pallavi, which are to be repeated, are given within brackets.

(c)Text:

The vowel extensions are marked by dots.

11. Sri Kṛti maṇi Malai:

This book was written by R.Ranga Ramanuja Iyengar and has 5 parts. This is written in Tamiz.

(a) Presentation of preliminary information:

The raga of the composition is given as the title along with the taḷa. A brief explanation about the raga and the mēḷa follows. The arohaṇa and the avarohaṇa of raga are given. The text of the composition is given, followed by the meaning of the composition. Varieties of the notes are indicated by the sanketaḅaras.

(c) Melodic aspect and duration:

Short alphabets indicated one unit of time and long alphabets indicated two units of time. A comma increased the duration by one unit and a semicolon increased the time by two units. A dot above the svara indicated note of a higher octave and a dot below the svara indicated lower octave. Drawing a horizontal line above the phrase halves the duration of a phrase. The different angas of a taḷa are divided by drawing a hyphen and the end of an avarta is indicated by drawing two vertical lines. The name of the raga along with the number of the janaka raga is given, before the notation is given. The variety of notes as per svarasthanas is indicated by the usage of sanketa akᅡaras. The page is divided according to the angas of the taḷa. x indicated viᅡeᅡa prayogas.

(d) Text:

The text is in Tamiz. The vowel extensions are marked by dots.

12. Professor Sambamurti's books:

Professor Sambamurti has written books with notation, in English as well as in Tamil. He is the first person to use English alphabets, for writing notation.

(a) Presentation of preliminary**information:**

The type of the musical form, is given as a heading, before giving the notation for many compositions under one and the same musical form. The raga, taḷa and the name of the composer are all indicated before giving the notation. The number of the mēḷa, to which this janya raga belongs to, is indicated by Arabic numerals. The name of the composer is given. The arohaṇa and the avarohaṇa of the raga are also given.

(b) Melodic aspect and duration:

Professor Sambamurti uses small letters for one unit of time and capital letters or long letters for indicating two units of time. He uses the sign used by Subbarama Diᅡᅡitar for indicating Kampita gamaka. For the first time in his books the Jatis of the laghus are indicated. An example may be given: | 5 indicated Khaṇᅡa Jati. The sahitya of the composition is given below the svara. The foreign or the anya svara is marked with an asterisk mark. Single vertical lines divide the taḷa angas and the end of an avarta is indicated by two small vertical lines.

A comma indicates increase of time by one unit. A semicolon increases the time by two units. Sometimes the page is divided according to the angas of the taḷa. If similar tunes exist, they are indicated. An example may be cited. In his book **Tamiz songs**, before giving the notation for the song **nandavanattilorāṇᅡi**, the tune is indicated, as the one similar to **Anandakkaḷippu**. The sangatis are clearly given one after the other. Sambamurti gives some of the folk songs in notation, probably for the first time. Horizontal lines are drawn above the svaras to reduce the duration.

(c) Text:

The texts of the compositions are given in Tamiz, in Tamiz books and in English with diacritical marks, in English books. Pallavi, anupallavi and caraṇa are clearly separated. The portion, which has to be repeated, after singing a particular passage, is clearly given within brackets. The beauty involved in the text is indicated to a certain extent. For instance, while giving the svarajati of Syama Sastri in notation, in Practical course Book III, the beauties like words used for indicating tadinginatam, are pointed out.

13. Books written by Vidya Shankar:

Smt. Vidya Shankar wrote many books. These books give the notation for the kᅡtis of Syama Sastri, Subbaraya Sastri and Anᅡasvamy Sastri.

(a) Preliminary information:

The svarasthanas are indicated, by drawing squares. 13 squares are drawn for the 13 svarasthanas, including the higher octave ᅡaᅡja. The raga and taḷa of the composition are indicated. The text of the composition is given. The name of the composer is given in the title of the book.

(b) Melodic aspect and duration:

Tamiz and Devanagari are used for writing the svaras. Asterisk mark is used to mark the anya svara. Dots below the notes indicate lower octave and dots above the notes indicate higher octave. Short alphabets indicate one unit of time and long alphabets indicate two units of time. A comma increases the duration by one unit and a semi colon increases the duration by two units. Horizontal lines are drawn to reduce the value of notes by half. A hyphen

is used for dividing the phrases. Vidya Shankar is probably an aᅡthor, after Subbarama Diᅡᅡitar, to use gamaka signs. Some of the gamaka signs used are as follows:

1. Kampita ≈ 2. ▼Pratyahata 3. Nokku w
4. Odukkal x 5. Sphuritam△.

A hyphen is used for denoting the end of a phrase. In some of the books, Telugu alphabets are used. This probably is the second book to indicate in detail all the gamakas, after Sampradayapradarsini. Hence, this book may also be considered to be a book containing descriptive notation.

(c) Text:

Vowel extensions are marked by dots.

14. Books of T. K. Govinda Rao:

He also has written many books with notation, in English.

(a) Presentation of preliminary information:

The title of the book mentions the type of musical form. The index gives the starting words of the composition. If the compositions belong to different composers, then the names are given. Name of the raga, the mēḷa to which it belongs to, the taḷa etc., are mentioned at the top of the page. An example is given below:

Raga: MAYAMALAVAGAULA Scale 15

Taḷa: ADI 8 x 4

Aro: SRGMPDNS

Ava: SNDPMGRS

S	R			G	M	P	D	N
---	---	--	--	---	---	---	---	---

The text of the composition is given in

English with diacritical marks.

(b) Melody and duration:

A dot above the svara indicates higher octave. A dot below indicates lower octave. Capital letters indicate only one unit. To increase the time by one unit, a comma is used. Hyphen is used to separate the phrases. Small vertical lines divided the angas of a tāla and two small vertical lines denote the end of an avarta. Lines are drawn above the phrases to reduce the duration, as done by others. The symbol * indicates the starting point of the composition, commonly known as eḍuppu. The Adi tāla as indicated above means 8 counts of 4 units each. Sangatis are indicated clearly. No gamaka signs are used. In the books containing the kṛtis, the meaning of the text is given.

(c) Text:

The text used in the English books comprises of English alphabets. Diacritical marks are employed. Before giving the notation, the words of the composition are separately given. The division of pallavi, anupallavi and caraṇa is very clear. T.K.Govinda Rao has used the computer for the purpose of writing some of his books.

Summary of the developments discussed above:

This also may be discussed under the three main headings.

(a) Presentation of preliminary information:

Initially only the raga and the tāla of the melody were printed. Subsequently, the arohaṇa and avarohaṇa were printed. Then came the explanation for svarasthanas, either by way of boxes or by way of

sanketakṣaras. The text of the composition was presented before giving the notation. Many subsequent authors give meaning for the texts. Authors like Subbarama Dikṣitar, have given the brief raga lakṣaṇa of the raga also.

(b) Melody and duration:

First only the svaras were written, and the words below the svaras. No octave indication was available. Subsequently octave indications were introduced with the help of dots. Reduction of the duration of the melody by drawing a horizontal line is a subsequent development. Experts like Chinnasvamy Mudaliar adopted the western notation. Subbarama Dikṣitar adopted some of the aspects of the western notation. He probably is the first musicologist to give the signs for various gamakas, which are very important for South Indian Music. Commas and semicolons used for increasing the duration were not there in the initial stages of development. Marking the end of an avarta and the indication of phrases, were prevalent in the beginning itself, though the method differed. Some authors like Azagarsami, use zeros to indicate increase in duration by units.

Initially, only regional languages like Tamiz and Telugu were used. Professor Sambamurti was probably the first musicologist to adopt the English alphabets to write notation in English. He was the first to indicate the anya svara. He again was the first person to indicate the Jatis of the laghu. T.K.Govinda Rao has published almost all the compositions of the Musical Trinity, in notation, apart from publishing the compositions of Svati Tirunaḷ and others.

He is continuing his work using the latest technology.

(c) Text:

The text was presented initially in Telugu. Subsequently it was presented both in Telugu and Tamiz. Devanagari script was sometimes used additionally. Books like Oriental Music gave the text in English with diacritical marks. Vowel extensions were done initially, using the alphabets. Subsequently dots were used.

General trends:

Instrumentalists like Parur Venkatraman, use a curve above the svaras, to indicate

the number of svaras that are to be played within a single bow, while playing violin. Graphic notations can be presented with the aid of computers. The development in the sphere has been remarkable.

Conclusion:

Advanced developments in the field of Karnāṭic music have been reflected in the area of writing notation also. Students of music are welcome to develop their own methodology in writing notation using modern technology. The way of writing notation will keep changing. This is because, what will not change in a changing world is changing alone. □

Inaugurated !

The Sri Shanmukhananda Padma Ranga Chamber Concert Hall was inaugurated on 5th April 2009. Built with the support of Shri Jaithirth Rao in memory of his mother Smt Padmaranga Rao this hall can seat 125 persons and has specially-designed acoustics and seating to enable clear reception of music, devoid of amplification or any other electronic or technical enhancements whatsoever.

M.S. - THE ETERNAL VOICE (Part 2)

by A. Seshan



Dr. M. S. Subbulakshmi in concert at Sri Shanmukhananda Fine Arts & Sangeetha Sabha

"Her swaras are not memorised affairs but are the result of creativity as they should be. Her *vidwat* is revealed in her *swaragnana*..... Even a dull raga like *Ahiri* comes alive when she sings. Sometimes you wonder whether a particular *kriti* had been composed especially to be sung by MS. Even an ordinary song gets transformed into a musical experience when she sings it.....

"One has necessarily to talk in superlative terms when one discusses MS, for she is a compleat musician."

MS, the Film Star

MS was a film star at a time when there were no "best actress" awards. Otherwise

she would have got them. She acted in four movies in Tamil, viz., *Seva Sadanam* (1938), *Sakuntalai* (1940), *Savitri* (1941) and *Meera* (1945). All the movies were box office successes. *Meera* was made in Hindi also (1947). *Seva Sadanam* was directed by K. Subramanyam. He was responsible for ushering in many youngsters into the Tamil film world who later became leading actors and actresses. The Hindi novel on which it was based was written originally in Urdu. It made the author Munshi Premchand famous. It was reformist in approach in an age when the Indian society was steeped in conservatism, superstition and many unhealthy conventions. Nanubhai Vakil had made a Hindi film earlier based on the story but Premchand was reported to be not satisfied as the reformist thrust was missing. It was left to Subramanyam to capture the original spirit of the novel (*Encyclopaedia of Indian Cinema*, Ashish Rajadhyaksha and Paul Willemen, Oxford University Press, 1994). It dealt with the emancipation of women and had political overtones. "*Shyamasundara Madana Mohana*" sung by MS in the movie became popular. She had learnt it from Pandit Narayan Rao Vyas, the eminent Hindustani musician. The Tamil songs in the classical mode were written and set to music by Papanasam Sivan, a great *vaggeyakara* considered as Tamil Tyagaraja. Those were days when classical music prevailed in movies, whether in the South or in the North. In India and in the West there is a general dichotomy of a lyricist and a composer. The

lyricist writes the song while the composer sets it to music. Thus Leonard Bernstein composed the score for the lyrics written by Stephen Sondheim for the musical *The West Side Story*, a Broadway musical, based on Shakespeare's *Romeo and Juliet*, that was filmed later. The incidental music for the famous *Wedding March* was composed by Mendelssohn for *A Midsummer Night's Dream*. Jaidev composed music for Sahir Ludhianvi's Hindi film songs. But in classical Carnatic music we have the phenomenon of a *vaggeyakara*, i.e., lyricist-cum-composer like Tyagaraja. There is no equivalent English word in Western classical music because of the dichotomy mentioned above. Sivan was a *vaggeyakara* in movies too. There were only a few like Sivan in the Indian film industry in the past. In the North there have been music directors like Naushad who used classical ragas in their work. But this writer is not aware of any person who was *geetkar-cum-sangeetkar*. The beauty of a *vaggeyakara's* work is that both the *matu* (text of the lyric) and *dhatu* (mettu) are born at the same time as an inspired and integrated piece. The *bhava* inherent in the song, as felt by the author, comes through without any distortion. As a result there is no place for nonsensical fillers like "Oh Ho" or "Oh La La", which one hears in movie songs. There are also practices of the lyric for a film being written first and then the music director taking over and vice versa.

The Director of *Sakuntalai* was an American, Ellis R Dungan. A remarkable feature of this movie was that both the hero and the heroine were leading Carnatic

musicians of the time. While MS played the role of Shakuntala of Kalidasa's epic poetry, G.N. Balasubramanyam or GNB, as he was known to his fans, was the hero Dushyanta. The lyrics were written and set to music in this instance too by Papanasam Sivan. Needless to say, the songs were of high quality and became very popular.

By the time *Savithri* (1941) was filmed, MS had been married to the well-known journalist and patriot T Sadasivam. He wanted to start a new Tamil journal by the name of Kalki with the help of his eminent writer-friend R Krishnamurthy, whose pseudonym was Kalki. In order to raise funds for the journal MS acted in the movie *Savithri* in a male role as Narada. The classical songs she rendered such as *Bruhi Mukundeti* by Saint Sadasiva Brahmendra became popular. Musicians started singing the song in classical concerts. Shanta Apte, the Marathi actress, was the heroine in the Tamil movie. It was shot mostly in the famous New Theatres of Calcutta. Whenever MS recorded her songs at the studio, leading lights of movies like K.L. Saigal, Pahari Sanyal, Kananbala, and Pannalal Ghosh (who played Krishna's flute in *Meera*) would visit the set to listen to her.

Meera marked the acme of MS's career as a film star. It was produced by Sadasivam and the dialogues and lyrics were written by Kalki. Dungan was once again the Director. The songs were set to music by S V Venkataraman, who was then the in-house composer for MS. He certainly contributed to the magic of the MS music. Unfortunately, given his shy and retiring nature and aversion to publicity, he has not received due recognition either from the

public or government. *Inter alia*, this writer remembers the beautiful orchestration he provided as background music for the transformation of the child Meera into an adult in the movie. In later years, Kadayannallur Venkatraman took over the role of the composer for MS. He was instrumental for tuning a number of popular songs including the Annamacharya kritis. In the Hindi version of *Meera*, apart from 18 *bhajans* of the saint-poetess, there were some lyrics written by Narendra Sharma, the doyen of Hindi poets. They were set to music by S V Venkataraman, Ramnath and Naresh Bhattacharya (*Encyclopaedia of Indian Cinema, Ibid.*). As in the other movies, the songs were all in chaste classical ragas. It brought popularity to MS throughout India. Dr Saifuddin Kitchlew, the great Congress leader of Punjab, once said that Punjabis came to know of Meera bhajans through MS, a case of carrying coal to New Castle! A press show attended by several dignitaries was arranged in New Delhi after the screening of the movie. Jawaharlal Nehru, Rajaji, Sarojini Naidu and other leaders saw Meera and expressed their appreciation. T. Vijayaraghavachariar, the then Prime Minister of Udaipur, asked Sarojini Naidu: "Now do you surrender your title - the Nightingale of India?" The latter replied: "I have already done it." Sarojini Naidu agreed to appear in the movie at its beginning to pay her tribute to MS. She said that MS "was not an interpreter of Meera, but Meera herself". All songs of Meera became hits. In the Tamil version Kalki's "*Katrinile varum geetam*" became No.1 in the chart. There is a controversy as to whether it is in Jonpuri or Ratipatipriya. But there is no doubt about

the source of the mettu. It was based on a similar tune sung by Juthika Roy on a 78 rpm record.

According to an article written by Sadasivam to *The Illustrated Weekly of India* (May 18, 1986), in 1944 the team filming *Meera* had moved around Jaipur, Udaipur, Chittor and Dwaraka for location shots. A Carnatic music recital of MS was arranged in the court of the Maharana of Udaipur. A day after the programme, Sadasivam approached him to borrow a few horses and elephants from the royal stable for the film. The Maharana is reported to have said: "The Kalyani raga (Yaman in Hindustani music) is still ringing in my ears. For that one raga, I shall give you not only elephants and horses, but whatever assistance you need."

A few years ago the Tamil version was telecast and one was surprised to find M G Ramachandran, the latter-day super hero, in a cameo role there. Kamala and Radha appeared in the movie, the former as Krishna and the latter as the young Meera. The film was also noted for subdued but brilliant acting by Chittoor V Nagaiah, the Telugu thespian.

One comment on the rendering of Meera bhajans by MS made by some North Indian critics is that it has the flavour of Carnatic music. It is true. Listen, for instance, to her "*Baso more nainan mein Nandalala*". It is pure Kalyani, not Yaman, and is complete in its Carnatic idiom with a brilliant niraval at "*Mora Mukuta*" with jaru and brigas thrown in for good measure, the latter like sparkling fireworks. There is no

documentation as to from whom she learnt Meera *bhajans*. But who knows the authentic or correct way of singing them as sung by Meera herself? The songs are available in Khadiboli, Braj Bhasha, Rajasthani, Gujarati and Punjabi. Each region has its own traditional way of rendering these *bhajans*. There is also reported to be a Dhrupad version! The main point is that the singer should bring out the bhava of the lyric. In this *bhajan*, Meera appeals to Lord Krishna to reside in his beautiful form in her vision as he is a source of ever-lasting compassion and happiness. Certainly MS brings out this bhava in her own way. Another equally popular version of Meera bhajans is the two-volume LP record cut by Lata Mangeshkar. It is a collector's item and those who have not heard such songs as "*Ud ja re kaga*" in Hemant have missed great music. Her rendition is stated to be in purabi or eastern style and the ragas are all classical melodies tuned beautifully by her brother Hridayanath Mangeshkar. In fact Lata was so emotionally overwhelmed by her performance in this record that she decided not to sing Meera bhajans thereafter for any movie. Thus when Pandit Ravi Shankar approached her to sing for Gulzar's *Meera* starring Hemamalini she politely declined. He was, however, successful in getting Vani Jairam for playback singing. She did an excellent job of the classical music composed by the sitar maestro having had her training under Ustad Abdul Rahman Khan of Patiala gharana. Her LP record sold more than a lakh copies. The renderings of Meera bhajans by MS, Lata and Vani are like flowers of different hues in a bouquet of styles.

After *Meera*, MS stopped acting in movies concentrating on classical Carnatic music. There was one attempt made to cast her in a movie entitled *Amara Tara* the story for which was written by Kalki. However, the project did not come through as the movie director insisted that there should be no intervention in his work by others. This was not acceptable to Sadasivam as he was particular about preserving the image of MS. Eventually the story was serialised in the Tamil magazine Kalki. It was once reported that Jaidev, the venerable music director of Hindi movies, had approached her to sing "Allah tero naam" in Gaud Sarang for the movie *Hum Dono* (1961) starring Dev Anand. Unfortunately she did not agree. One can only speculate on how the song would have been rendered by her. Instead Lata Mangeshkar provided the playback singing in a chorus. She sang the song as only she could have done. It became an all-time hit. In an interview to *The Times of India* she listed her ten favourite songs. The first one was "Aayega aanewala" in "Mahal". And this is what she said: "In those days I was a fan of M S Subbalaxmi (sic). I must have seen her film '*Meera*' at least 50 times. Her style of singing got ingrained in my memory. Though the lyrics of Mahal (written by Kamal Amrohi) were almost Urdu, while singing it I imagined how Subbalaxmi would have sung it." This writer has a hunch that Lata might have been unconsciously influenced by MS in singing her second most favourite song ("*Allah tero naam*") also, which was in the nature of a *bhajan*.

MS was honoured with numerous awards in her *life-time*. Many of them came when

she was young. On the occasion of the conferment of the title of Sangita Kalanidhi on her in 1968 by the Music Academy, Chennai, which this writer attended, V Raghavan, Secretary of the organisation, made the point that while in the past there had been controversies on the selection of vidwans for the honour there was unanimous approbation in the case of MS from all - the musicians, the general public and the press – testifying to her popularity and the consensus that it was a recognition long overdue. To cap it all was the Bharat Ratna conferred by Government in 1998. In this writer's view there was one award of awards that she richly deserved and it was the Nobel Prize for peace. She helped in the development of a peaceful world by bringing the East and the West together through her music and contributed to the welfare of society through her philanthropy. This is no empty eulogy of an admirer for the following reason. It has a basis.

The Nobel Foundation has been enlightened enough to interpret "peace" in a positive and comprehensive manner. It includes all activities which contribute to the betterment of humanity and better understanding between nations instead of being restricted to the prevention or

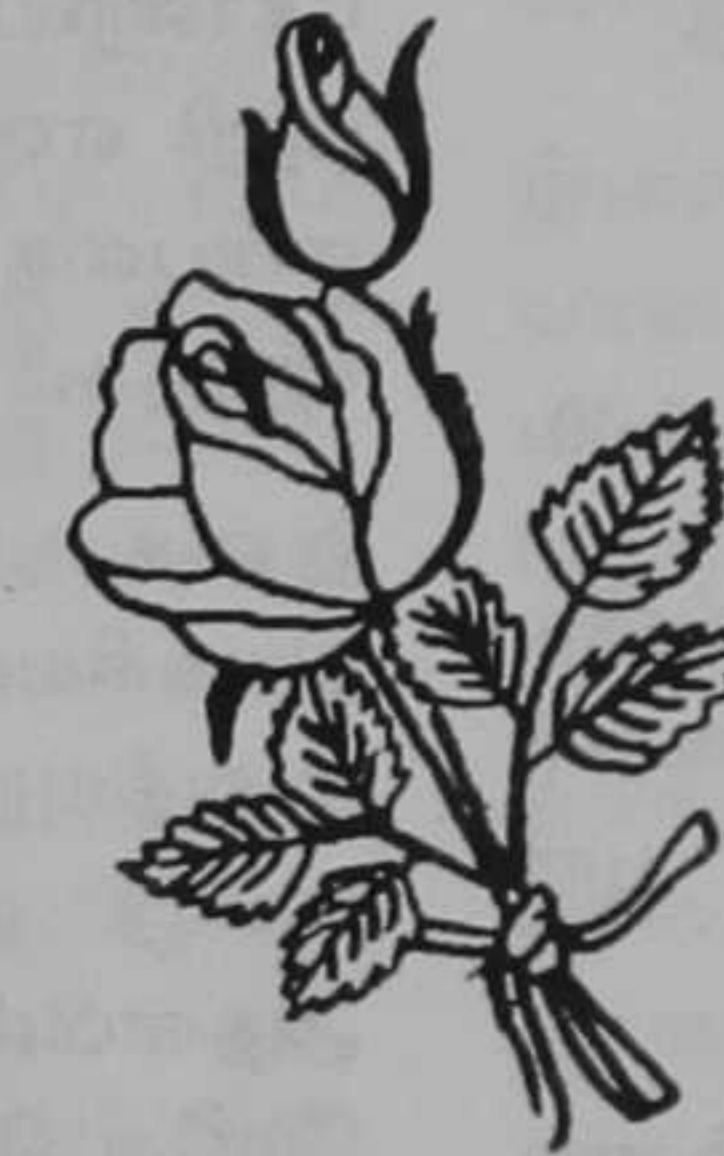
stopping of war. According to a website, the over one-hundred-year history of the Peace Prize shows that in the opinion of the Norwegian Nobel Committee there are many different paths to peace. Since World War II, the Peace Prize has principally been awarded to honour efforts in four main areas: arms control and disarmament, peace negotiation, democracy and human rights, and work aimed at creating a better organized and more peaceful world. MS could have easily qualified under the last category. This is evident if one looks at some of the individuals and institutions who received the prize in recent years. MS contributed in a large measure to international cultural understanding through her music concerts, including the ones at the United Nations and auditoria in USA, Europe and Asia. She had admirers cutting across national, geographical, cultural, linguistic and religious barriers. She had given her earnings to worthy causes - the real foundation for peace in a positive sense.

MS is no more. But her voice and music are eternal as she continues to live in the hearts and collective consciousness of the *rasikas* of Carnatic music. □



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பழந்தமிழ் இலக்கியங்களில் புதையலைத் தேடுவோம் (Part-2)

by Dr. Veerapandian

இசை அறிவியல் அடிப்படையில் பழந்தமிழ் இலக்கியங்களில் நாம் தொடங்கிய புதையல் வேட்டையில் இசை தொடர்பற்ற சில சொற்களைப் பற்றிய புதிய தகவல்களும் கிடைக்கப் போகின்றன.

இதற்காக முதலில் நாம் நுழைய இருக்கும் பழந்தமிழ் இலக்கியம் புறநானூறு ஆகும்.

“பரற்பெய் பள்ளிப்பாய் இன்று வதியும்

உயவல் பெண்டிர்”-புறநானூறு 246: வரிகள் 9-10

‘உயவல் பெண்டிர்’ பற்றி எனது இசை ஆய்வில் ஏன் தேடினேன் என்பதைப் பின்னர் பார்க்கலாம். முதலில் ‘உயவல் பெண்டிர்’ யார் என்று பார்ப்போம்.

அதற்கு Tamil Lexicon-இல் ‘கைம்மை நோன்பினால் வருந்தும் மகளிர்’ என்று தமிழிலும், “Women who suffer under very trying austerities enjoined upon widowhood” என்று ஆங்கிலத்திலும் விளக்கம் உள்ளது. இவ்வாறு பொருள் கொள்வதற்கான சான்றாக மேற்சொன்ன புறநானூறு பாடல் வரிகள் பயன்படுத்தப்பட்டுள்ளன.

அடுத்து ‘பரல்’ என்றால் என்ன என்று தேடுவோம். Tamil Lexicon-இல் அதற்கு ‘பருக்கைக் கல்’ என்று பொருள் உள்ளது. அவ்வாறு பொருள் கொள்வதற்குச் சான்றாகக் கீழ்வரும் பொருநர் ஆற்றுப்படைப் பாடல் சுட்டிக்காட்டப்பட்டுள்ளது.

“பரற்பகை யுழந்த நோயொடு சிவணி”-
பொருநர் ஆற்றுப்படைப் பாடல் 44.

புறநானூறு சான்றில் வரும் “பரற்பெய் பள்ளிப்பாய்” என்பது Tamil Lexicon-இல் உள்ள பொருளின்படி பருக்கைக் கற்களாலானப் பாயைக் குறிக்கும். அதில் படுத்து விதவைப்

பெண்டிர் துன்பம் அனுபவித்தனர். மேலே குறிப்பிட்ட புறநானூறு மற்றும் பொருநர் ஆற்றுப்படை வரிகளுக்கு இவ்வாறே உரையாசிரியர்கள் விளக்கம் அளித்துள்ளனர்.

‘பரல்’ என்பது மேற்சொன்ன வரிகளில் பருக்கைக் கல்லைக் குறிக்காது என்று எனக்குத் தோன்றியது. இந்த இடத்தில் ‘உயவல் பெண்டிர்’ பற்றி எனது இசை ஆய்வில் ஏன் தேடினேன் என்பதை விளக்கினால் உங்களுக்கும் இதே சந்தேகம் வரக்கூடும்.

இசை தொடர்பாக நான் பழந்தமிழ் இலக்கியங்களில் தேடியபோது, காம நோயால் அவதியுறும் யானையை ‘உயவல் யானை’ என்று குறிப்பிடும் சான்று கிடைத்தது. அதன்பின் ‘உயவல்’ பற்றி தேடிய போது தான் மேலே சொன்ன புறநானூறு மற்றும் பொருநர் ஆற்றுப்படை வரிகள் என் கண்களில் பட்டன. ‘பரல்’ என்பது மேற்சொன்ன வரிகளில் பருக்கைக் கல்லைக் குறிக்காது என்ற சந்தேகம் எழுந்துள்ளதால், ‘பரல்’ பற்றி வெளிச்சம் தரும் வரிகளை பழந்தமிழ் இலக்கியங்களில் நாம் தேடுவோம்.

‘பரத்தமை’ என்ற சொல்லிற்கு ‘வேசைகளுடன் கூடும் ஒழுக்கம்’ என்ற பொருளை Tamil Lexicon தருகிறது இதற்குச் சான்றாக,

“பண்பில் காதலன் பரத்தமை நோனாது” -
மணிமேகலை பாடல் 7 வரி 50.

‘பரதாரி’ என்ற சொல்லிற்கு ‘பிறன் மனை விழைவோன்’ என்ற பொருளை Tamil Lexicon தருகிறது. இதற்குச் சான்றாக,

‘பரிவுடைய பரதாரி’ -சிவதருமோத்தரம்-
மறைஞானசம்பந்தர்-சுவ.149

அதாவது ‘பர’ என்ற எழுத்துக்கள் ஆண்-

பெண் உடலுறவு சம்பந்தப்பட்ட பொருளில் மேற்சொன்ன வரிகளில் பயன்படுத்தப் பட்டுள்ளன.

இப்போது ‘பரற்பகை யுழந்த நோயொடு சிவணி’ என்ற பொருநர் ஆற்றுப்படைப் பாடல் வரிகளை மீண்டும் பார்ப்போம்.

‘பரல்’ என்பது பருக்கைக் கல்லைக் குறித்தால், ‘பரற்பகை யுழந்த’ என்பது பருக்கைக் கற்களாலானப் பாயில் படுத்து அனுபவிக்கும் துன்பத்தைத் தானே குறிக்க வேண்டும். பருக்கைக் கற்களாலானப் பாயில் யார் படுத்தாலும் துன்பத்தை அனுபவித்து தானே ஆக வேண்டும். உயவல் பெண்டிருக்கு மட்டும் தான் இந்த துன்பம் என்பது போல் விளக்கம் கொடுப்பது சரியா? அல்லது வேறு எதனைக் குறிக்கும்? இதற்கு விடை காண ‘உழந்த’ என்றால் என்ன பொருள் என்று தேடுவோம்.

பருகுவதற்கு நீர் இன்றி கடலில் தவிப்பவனை, ‘அருந்துதல் இன்றி அலைக்கடல் உழந்தோன்’-
மணிமேகலை பாடல் 16: வரி 74 என்ற வரி நம் கண்களில் படுகிறது. மனிதரின் புலன் உணர்த்தும் தாகம் என்ற தேவை நிறைவு செய்யப்படாமல் துன்பப்படுபவனை மணிமேகலை ‘உழந்தோன்’ என்று குறிப்பிடுகின்றது.

அடுத்துள்ள ‘சிவணி’ என்ற சொல் தொல்காப்பியம் உள்ளிட்ட பல பழந்தமிழ் இலக்கியங்களில் எனக்கு பழக்கமான சொல் ஆகும். இப்போது வழக்கில் இல்லை. ‘நோயொடு சிவணி’ என்றால் நோயுடன் இணைந்து அல்லது பொருந்தி என்று பொருள்படும்.

அடுத்து ‘பரற்பெய் பள்ளிப்பாய்’ என்ற புறநானூறு சான்றில் வரும் வரிகளைப் பார்ப்போம். ‘பெய்’ என்ற சொல் ‘பரல்’ என்ற பருக்கைக் கல்லை ‘பள்ளிப் பாய்’ உடன் தொடர்பு கொள்ளச் செய்யுமா? இதற்கு விடை காண ‘பெய்’ என்றால் என்ன பொருள் என்று

தேடுவோம். ‘பெய்தல்’ என்பதற்கு ‘பொழிதல், வார்த்தல், இடுதல், கொடுத்தல், அணிதல்’ உள்ளிட்ட பல விளக்கங்களை Tamil Lexicon தருகிறது. ‘பெய்யெனப் பெய்யு மழை’ என்ற திருக்குறள் (55) வரிகள் நமக்கு பழக்கமான வரிகளே. எனவே ‘பெய்’ என்ற சொல் பற்றி நமக்கு வந்துள்ள ஐயம் சரியே.

‘உயவல் பெண்டிர்’ பற்றி எனது இசை ஆய்வில் ஏன் தேடினேன் என்பதை இங்கு நான் விளக்குவது சரியாக இருக்கும்.

இசை தொடர்பான எனது தேடலில், ‘உயவல் யானை’ என்ற சொற்கள் என் கண்களில் பட்டன. ‘உயவல் பெண்டிர்’ என்பது Tamil Lexicon குறிப்பிடுவது போல் விதவையைக் குறிக்கும் என்றால், ‘உயவல் யானை’ எதைக் குறிக்கும்? யானைகளில் ஆண் யானை, பெண் யானை என்ற பிரிவுகள் உண்டு. விதவை யானை என்று ஒன்று கிடையாதே. அப்படியென்றால் ‘உயவல் யானை’ எதைக் குறிக்கும்? இதற்கு விடை காண ‘உயவல் யானை’ பற்றிய சான்றுகளைப் பார்ப்போம்.

‘நீர் நசைக்கு ஊக்கிய உயவல் யானை இயம் புணர் தூம்பின் உயிர்க்கும் அத்தம்’ -
ஐங்குறுநூறு பா377: வ 1-2

இதில் இரண்டாவது வரி புரிந்தால் தான் முதல் வரியின் பொருள் தெளிவாகும். இரண்டாவது வரியின் புரிதலுக்கு நாம் ஏற்கனவே மேற்கொண்ட முதல் கட்ட புதையல் வேட்டை துணை புரியும். அதில் ‘ஏற்றிய குரல் இனி என்றிரு நரம்பின் ஒப்பக் கேட்கும் உணர்வினன் ஆகி’ என்ற சிலப்பதிகார வரிகளுக்கான பொருளைத் தேடி கண்டுபிடித்தோம்.

யாழ் நரம்பில் சரியாகச் சுருதி சேர்க்கப்பட்ட ‘ச’ (குரல்) இசைச்சுர ஒலியை எழுப்பி, அதனை ஆதாரமாகக் கொண்டு, அடுத்த நரம்பின் இழுவிசையை (Tension) சரி செய்து, ‘ப’ (இனி) என்னும் இசைச்சுர ஒலியைச் சரியாக எழுப்ப

முடியும். இப்பணியை காதல் 'ஒப்பக் கேட்டு' உணர்ந்தே செய்ய முடியும்.

இதே கருத்தை அகநானூறு கீழ்வரும் வரிகளில் விளக்குகிறது.

'இனி தேர் தீம்குரல் இசைக்கும் அத்தம்' பாடல் 33: வரி 7

'தேர்தல்' என்பது 'ஆராய்தல், தேடுதல்' என்பதைக் குறிக்கும். இதனை Tamil Lexicon நல்ல சான்றுகளுடன் விளக்கியுள்ளது. தீம்குரல் என்பது இனிமையுடன் ஒலிக்கும் 'ச' இசைச்சுர ஒலியைக் குறிக்கும். அப்படியென்றால் 'அத்தம்' என்பது சரியாக சுருதி சேர்க்கப்பட்ட இசைச் சுரத்தை, அதன் சுருதியைக் குறிக்கும். சுருதி என்ற சொல் பரிபாடலுக்கு முந்தைய பழந்தமிழ் இலக்கியங்களில் இல்லை.

சுருதி என்ற பொருளில் 'அத்தம்' என்ற சொல் பயன்படுத்தப்பட்டது என்பதற்கான சான்று நமக்கு கிடைத்துள்ளது. இந்த விளக்கம் Tamil Lexicon, Pre Pallavan Tamil Index உள்ளிட்ட எந்த விளக்க அகராதியிலும் இல்லை. நமது இரண்டாம் கட்ட புத்தகம் வேட்டையில் இது கிடைத்துள்ளது. 'பரல்' என்ற சொல் - ன் பொருளைத் தேடியபோது இது கிடைத்துள்ளது. அதற்காக 'பரல்' வேட்டையை விட முடியுமா? அதனை நாம் தொடர்வோம்.

ஐங்குறுநூறு பாடலில் இரண்டாவது வரி 'இயம் புணர் தூம்பின் உயிர்க்கும் அத்தம்' என்பதாகும். இசை ஒலிக்கும்போது சுரத்தில் ஒலிப்பது கிடைக்காது. சுருதியில் தான் ஒலிக்கும். அதாவது இசைச்சுரமானது சுருதியில் ஒலிக்கும்போது தான் இசை உயிர் பெறுகின்றது. இயம் என்பது யாழ் போன்ற இசைக் கருவியையும், தூம்பு என்பது குழல் வகை இசைக் கருவியையும் குறிப்பன ஆகும். குழல் வகை இசைக் கருவியில் எழுப்பப்படும் இசையொலியைப் புணர்ந்து யாழில் எழுப்பப்படும் இசையொலி உயிர் பெற்று ஒலித்தது என்பதே அந்த இரண்டாவது

வரியின் பொருளாகும்.

இப்போது 'நீர் நசைக்கு ஊக்கிய உயவல் யானை' என்ற முதல் வரியின் பொருளைத் தேடுவோம்.

நீர் என்பது தண்ணீரை மட்டும் குறிக்காது. இசை உள்ளிட்ட பல துறைகளில் சம்பந்தப்பட்ட 'பண்பை, தன்மையை'க் குறிக்கும் என்பதற்கு பல சான்றுகள் உள்ளன. மேற்சொன்ன முதல் வரி தொடர்பாக, 'நீர்' என்பது காதல் அன்பின் தன்மையைக் குறிக்கும் என்பதைத் திருக்குறள் காமத்துப்பால் (1093) விளக்கியுள்ளது. அடுத்து 'நசை' என்பது காதலரின் அன்பைக் குறிக்கும் என்பதைத் திருக்குறள் காமத்துப்பால் (1199) விளக்கியுள்ளது. இதனை Tamil Lexicon-உம் சுட்டிக்காட்டியுள்ளது. 'ஊக்குதல்' என்பதன் பொருளாக 'ஆட்டுதல், அசைத்தல், முயலுதல்' ஆகிய விளக்கத்தை Tamil Lexicon பல சான்றுகளுடன் விளக்கியுள்ளது. எனவே 'உயவல் யானை' என்பது காம உணர்வுக்கு உள்ளான யானையைக் குறிக்கும் என்பது தெளிவாகிறது.

நமது தேடலில் இசையில் சுருதி சேர்த்து உயிர் பெறும் நிகழ்வானது யானையின் புணர்தலுக்கு ஏன் ஒப்பிடப்பட்டது என்ற கேள்வி எழுகிறது. இது தொடர்பான தேடலில் கீழ்வரும் சான்று நம் கண்களில் படுகிறது.

'செறிநடைப் பிடியொடு களிறு புணர்ந்தென்னக் குறுநெடுந் தூம்பொடு முழவு புணர்ந்து இசைப்ப'-அகநானூறு பா301:வ 16-17

'செறிதல்' என்பது புணர்தலைக் குறிக்கும் என்பதைத் திருக்குறள் காமத்துப்பால் (1110) விளக்கியுள்ளது. 'பிடி' என்பது பெண் யானையையும், 'களிறு' என்பது ஆண் யானையையும் குறிப்பன ஆகும். 'குறுநெடுந் தூம்பு' என்பது ஒரு குழல் வகை இசைக்கருவியாகும். அதில் எழும் இசையொலியை அடிப்படையாகக் கொண்டு 'முழவு' என்னும் தாள இசைக்கருவி சுருதி

சேர்த்து ஒலித்தது (புணர்ந்து இசைப்ப) என்பது இதன் பொருளாகும். குழலை அடிப்படையாகக் கொண்டு முழவு போன்ற தாள இசைக்கருவிகளும் சுருதி சேர்த்து இசைத்ததற்கு பழந்தமிழ் இலக்கியங்களில் பல சான்றுகள் உள்ளதை, வெளியிடப்பட்ட எனது ஆய்வுக் கட்டுரைகளில் நான் சுட்டிக் காட்டியுள்ளேன்.

மேற்கத்திய இசையில் சுருதி சேர்க்க 'சுருதிக் குழல்' (Pitch Pipe) என்னும் குழல் வகை இசைக்கருவி பயன்படுத்தப்படுகிறது. இப்போது ஐங்குறுநூறு பாடலின் 'இயம் புணர் தூம்பின் உயிர்க்கும் அத்தம்' என்ற இரண்டாவது வரியைப் பார்ப்போம். தூம்பு என்னும் மூங்கிலாலான குழல் வகை இசைக்கருவி (Tamil Lexicon) எழுப்பும் இசையொலியை அடிப்படையாகக் கொண்டு, யாழில் சுருதி சேர்க்கப்பட்டு இசை உயிர் பெற்று ஒலித்தது என்பதே இதன் பொருளாகும்.

இசையில் சுருதி சேர்த்து உயிர் பெறும் நிகழ்வானது யானையின் புணர்தலுக்கு ஏன் ஒப்பிடப்பட்டது என்ற கேள்விக்கான விடையைக் காண, மேலே குறிப்பிட்ட சுருதி சேர்த்தல் பற்றிய கீழ்வரும் தகவல் துணை புரியும்.

குழல் இசையை அடிப்படையாகக் கொண்டு யாழில் சுருதி சேர்க்கும் புணர்தல் நிகழ்வானது மிகவும் நுணுக்கமான செயலாகும். யாழ் நரம்பினை மீட்டி, எழும் ஒ-யை, குழலின் இசையொலியுடன் காதல் கேட்டு, ஒப்பிட்டு நரம்பின் இழுவிசையை (Tension) சரி செய்ய வேண்டும். சரியான சுருதியில் யாழ் நரம்பின் இசையொலி ஒலிக்கும் முன், இனிமையற்ற (Dissonance) ஒலிகளைக் கேட்டு, அதனைக் குறைக்கும் வகையில் இழுவிசையை (Tension) சரி செய்து இனிமையான (Consonance) இசை ஒலியைப் பெற வேண்டும். இதில் குழல் செயல் குறைவான (Passive) பணியையும், யாழ்

செயல்மிக்க (Active) பணியையும் செய்கின்றன. இச்செயல் ஆண் யானை, பெண் யானைப் புணர்தலுடன் ஒப்பிடப்பட்டுள்ளது. காமத்திற்குள்ளான ஆண் யானையும் பெண் யானையும் உடனே புணர்தலில் ஈடுபடாது. இரண்டும் அருகருகே நடந்து, தத்தம் துதிகைகளால் ஒன்றுடன் இன்னொன்று முறுக்கிக் கொள்ளும். தொடர்ந்து இரு யானைகளும் ஒன்றையொன்று நுகர்ந்து கொள்ளும். இது நீண்ட நேரம் நடந்து முடிந்த பின்னரே பெண் யானை முதுகின் மீது ஆண் யானை தனது முன்னிரண்டு கால்களைத் தூக்கி வைத்து, மிகவும் கவனமாகப் புணர்தலில் ஈடுபடும். குழலைப் போல் பெண் யானைச் செயல் குறைவான (Passive) பணியையும், ஆண் யானைச் செயல்மிக்க (Active) பணியையும் இப்புணர்தலில் செய்கின்றன. (கூடுதல் தகவலுக்கு www.elephantgallery.com).

குழல் எழுப்பும் இசைச்சுர ஒலியை அடிப்படையாகக் கொண்டு, யாழில் அல்லது முழவில் சுருதி சேர்க்கும் செயல் இசையில் 'நிறுத்தல்' என்று அழைக்கப்பட்டதற்கு பல சான்றுகள் உள்ளன. அதில் ஒன்று வருமாறு.

'பண் யாழ் நிறுமின்: கண் விடு தூம்பின் களிற்றுயிர் தொடுமின்' - புறநானூறு பா 152: வ 14-15

துளைகள் கொண்ட குழலே கண் விடு தூம்பு ஆகும். அதன் இசையொலியை அடிப்படையாகக் கொண்டு, யாழில் எழுப்பப்படும் பண்ணிற்கான இசைச்சுரங்களைச் சுருதி சேர்த்து இசை எழுப்பும் செயலானது 'களிற்றுயிர் தொடுமின்' என்ற நெறிமுறையைப் பின்பற்ற வேண்டும்.

இப்போது நாம் புத்தகம் வேட்டையின் இறுதிக் கட்டத்தை அடைந்துள்ளோம். காமத்திற்குள்ளான உயவல் யானையைப் பார்த்தோம். புறநானூறு சான்றில் 'பரற் பெய் பள்ளிப்பாய் இன்று வதியும் உயவல் பெண்டிர்'

பற்றியும் நாம் பார்த்தோம். 'பரல்' என்பது பருக்கைக் கல்லைக் குறித்தால், பருக்கைக் கற்களாலானப் பாயில் யார் படுத்தாலும் துன்பத்தை அனுபவித்து தானே ஆக வேண்டும். உயவல் பெண்டிருக்கு மட்டும் தான் இந்த துன்பம் என்பது சரியல்ல என்பதையும் பார்த்தோம்.

'பரத்தனம்' மற்றும் 'பரதாரி' என்ற சொற்கள் தெரிவிக்கும் பொருளுடன் ஒப்பிட்டு பார்க்கும் போது 'பரல்' என்பது புணர்தலோடு தொடர்புடையச் சொல்லாக இருக்க வேண்டும் என்பது தெரிகிறது. பொருநர் ஆற்றுப்படைச் சான்றில் வரும் 'பரற்பகை யுழந்த நோயொடு சிவணி' என்பதில் உள்ள 'உழந்த' என்ற சொல் மனிதரின் புலன் உணர்த்தும் தாகம் என்ற தேவை நிறைவு செய்யப்படாமல் துன்பப்படுதலைக் குறிக்கும் என்பதையும் நாம் பார்த்தோம். காமம் என்பதும் புலன் உணர்த்தும் ஒரு வகை தாகம் ஆகும். புணர்தலுக்கு வழியின்றி (பரற்பகை) தவிப்பதையே (உழந்த) இச்சான்று உணர்த்துகிறது.

எனவே புறநானூறு சான்றில் வரும் 'பரற்பெய் பள்ளிப்பாய் இன்று வதியும் உயவல் பெண்டிர்' என்பதில் உள்ள 'பரல்' என்ற சொல் பருக்கைக் கல்லைக் குறிக்காது என்பதும், அச்சொல் புணர்தலோடு தொடர்புடைய சொல் என்பதும் இந்த புதையல் வேட்டையில் தெளிவானது.

இசை அறிவியல் அடிப்படையில் பழந்தமிழ் இலக்கியங்களில் நாம் தொடங்கிய புதையல் வேட்டையில் இசை தொடர்பற்ற 'பரல்' என்ற சொல் பற்றிய புதிய தகவலைப் பெற்றோம். இடையில் சுருதி என்ற பொருளில் அத்தம்

என்ற சொல் பயன்படுத்தப்பட்டதையும் கண்டுபிடித்தோம்.

இத்தகைய புதையல் வேட்டையைத் தொடங்குவதற்கு நமக்கு இருக்கும் தமிழ்ப் புலமையின் அளவைப் பற்றி நாம் கவலைப்படத் தேவையில்லை. பகுத்தறிவு, திறந்த மனது ஆகிய இரண்டு விளக்குகளின் துணையுடன் புதையல் தேடலில் எந்தக் கட்டத்திலும் ஆர்வம் இழக்காமல் உழைத்தால் வெற்றி நிச்சயம் என்பதற்கு எனது ஆய்வுகளே சாட்சியமாகும். தமிழின் எதிர்காலம் இத்தகைய புதையல் வேட்டை முயற்சிகளில் அடங்கியிருப்பதாக நான் கருதுகிறேன்.

இந்த இடத்தில் ஒன்றை நான் வலியுறுத்த விழைகிறேன். அறிவியல், பொறியியல், மருத்துவம், உயிரியல், தகவல் தொழில் நுட்பம் உள்ளிட்ட பல துறைகளில் ஏதாவது ஒன்றில் உங்களுக்கு ஆர்வமும் ஏற்கனவே போதுமான அறிவும் (Knowledge) இருந்து அதை குவியப்படுத்தி பழந்தமிழ் இலக்கியங்களில் உங்களின் புதையல் வேட்டையைத் தொடங்கினால் தான், அந்தத் துறைக்கான ஆழ்ந்த தமிழ்ப்புலமை (அத்தகைய தமிழ்ப்புலமை தமிழ் மொழிப்புலமை யுள்ளவர்களிடம் இருக்க வாய்ப்பில்லை) நீங்கள் அறியாமலேயே உங்களிடம் வளரும். அவ்வப்போது உங்களுக்கு கிடைக்கும் புதையலானது, சொற்களால் விளக்கமுடியாத இன்பத்தை உங்களுக்கு கொடுத்து, உங்களின் ஆர்வத்தையும் உழைப்பையும் அதிகப் படுத்தும். வெல்க உங்களின் புதையல் தேடும் முயற்சி.

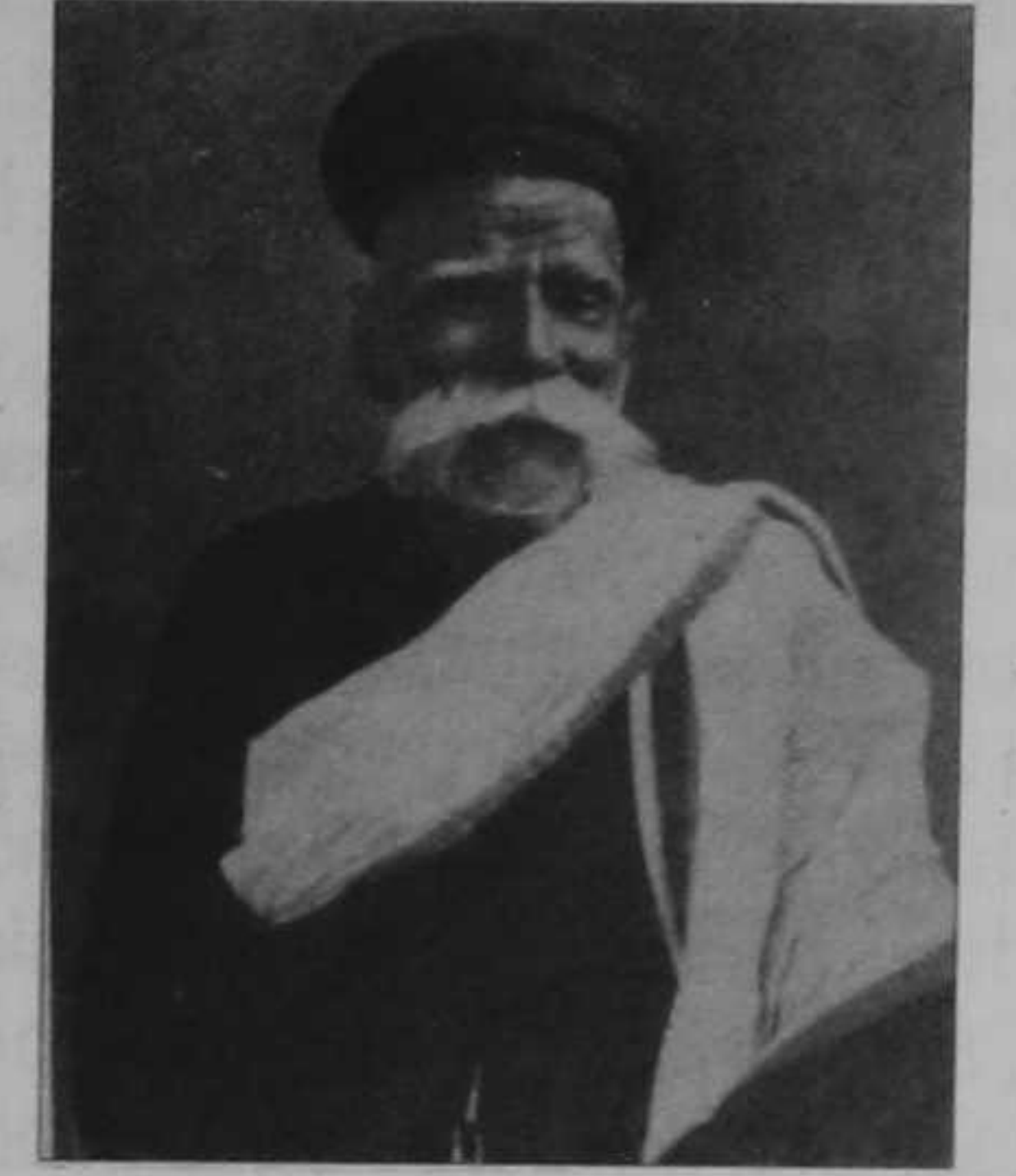
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"GAYANACHARYA" PANDIT BALKRISHNA BUA ICHALKARANJIKAR

by Suresh Degwekar

The Late Pandit Balkrishnabua Ichalkaranjekar was the first artiste to propagate classical North Indian music in Maharashtra. In fact, the late Pandit Kumar Gandharva has likened Balkrishnabua's mastery over the art of khayal to a khayal university. Panditji imparted musical "Vidya" to many disciples who later became renowned classical singers. The foremost among these was the late Pandit Vishnu Digambar Paluskar. Pandit Vishnu Digambar Paluskar spread the fragrance of classical music all over India. He founded the Akhil Bharatiya Gandharv Mahavidyalaya at Lahore (now in Pakistan) in 1901 AD. Among his famous disciples were the late Pandit Vinayakbua Patwardhan, late Pandit Narayanrao Vyas, late Pandit Omkarnath Thakur and others who achieved fame all over India as classical singers. Late Pandit B.R. Deodhar was another famous disciple who was later the President of Gandharva Mahavidyalaya for many years. He has also written a beautiful biographical book, "Thor Sangeetkar" (Music Maestros) describing many great musicians in India. He has written vividly about Balkrishnabua (his Guru's Guru), and this article is based mainly on the information drawn from this book.

Pandit Balkrishnabua was born in 1849 in Satara. His father Shri Ramchandraj was a "Purohit" (a Brahmin performing religious rites etc) and had particular interest in



Pandit Balkrishnabua Ichalkaranjekar

music. He started taking lessons in music from Pandit Baljibua at Satara and desired that his son Balkrishna also learn classical music.

At the age of only 10 years Pandit Balkrishnabua started learning music from Shri Vishnubua Joglekar who was a proficient singer and a Marikeertankar (Praising God with music and singing). Within two to three years young Balkrishna made good progress in Keertan and similar type of singing. However at the age of 15 years Balkrishna lost his father and he became an orphan.

After that all his efforts to learn music failed at many places and finally, from Aundh (a small princely state in Maharashtra) he walked his way to Indore (M.P) where he got opportunities to hear good music. From there he went to Dhar (a small princely state in Madhya Pradesh).

At Dhar, Balkrishna met Shri Ramkrishna Paranjpe alias Devajibua who was a famous singer and an erudite music scholar of the time. Pandit Devajibua had studied music for 36 years and was proficient not only in Dhrupad Dhamar styles of singing but he excelled also in singing Khayal, Tappa, Hori, and Thumri styles.

But Balkrishna was not fated to stay much longer at Devajibua's! He used to do all sorts of odd jobs at Devajibua's, but the latter's wife, for reasons known to her alone, was displeased with Balkrishna, and did not allow her husband to teach music to the young boy. Therefore under the pretext of going out for a walk, Devajibua used to take him to a temple and teach him there. Balkrishna imbibed whatever music he could learn. However, because of the displeasure of Guruji's wife, he had to leave Dhar. Devajibua was saddened, but helpless.

Balkrishna then went to Gwalior (M.P) and here, he got to listen to music, both vocal and instrumental. He approached Gwalior's famous singer late Pandit Vasudeo Rao Joshi but he refused to teach him because Balkrishna was a pupil of Devajibua.

Balkrishna was deeply disappointed and contemplated becoming a Sadhu. In the company of other Sadhus, he reached Benares and then went to Monghyr (Bihar). At a big Devi temple at Monghyr, Balkrishna stopped taking any food and commenced 'Tapasya'. While doing Tapasya, he became very weak and one day Devi presented herself in his sleep. She blessed

Balkrishna and directed him to go to Benares where, so she said, his desire to find a Guru would be fulfilled.

Balkrishna woke up with immense joy and after offering prayers to Devi he proceeded to Benares. There, an unknown person gave him Rs. 5/- and some clothes. Sure enough, he met his Guru Pandit Vasudeo Rao Joshi and started learning from him immediately.

From Benares, both came to Gwalior where his learning started in earnest. His days would commence with his Guru's instruction and Riyaz (Practice) and at noon he would go from house to house for Bhiksha, which was to be his lunch. One day a strange incident occurred. While going for Bhiksha, he reached the Palace of Maharaja Jayajee Rao Shinde, and had a meeting with the Maharaja. The Maharaja was greatly impressed with this young man and invited him to have lunch with him. Balkrishna politely replied that he had his lunch with him. The Maharaja thereupon insisted on sharing Balkrishna's lunch (collected as Bhiksha) along with his own lunch. This was a unique experience in his life.

Pandit Vasudeo Rao Joshi taught his disciple whole-heartedly and the disciple on his part imbibed with all his heart and intellect. Thus he became a great singer.

The famous Been artiste of the time Khansahib Bande Ali Khan was to get married to the daughter of Khan Haddu Khan who was the Khalifa of Gwalior Gharana. During the four-day music conference organized for the occasion a

concert by Bade Mohammed Khan (son of Haddu Khan) was held. Pandit Balkrishnabua and Pandit Vishnupant Chhatre (who had started the first Indian circus) accompanied him on the tanpura and provided vocal support. After the concert Balkrishnabua was profusely praised and he had the opportunity to give his own concert in the conference.

With the permission of the Guru, Balkrishnabua then went to his own village and got married. After a few days he again came to Gwalior and stayed with his Guru. He then accompanied his Guru in his musical concerts all over India and then both went to Nepal. However after a few days, because of intense cold there Pandit Vasudeo Rao Joshi fell ill and they returned to Gwalior. Pandit Vasudeo Rao Joshi expired soon after.

Pandit Balkrishnabua left Gwalior and came to Miraj. However Shreemant Nana Saheb

Ghorpade the King of Ichal karanji (a small princely state in Maharashtra) was a great connoisseur of music and with great respect invited Panditji to come and stay with him as "State Artiste" (Darbar Gayak). Panditji accepted this invitation and stayed in Ichalkaranji upto his last.

At Ichalkaranji he had many disciples and moulded great artistes like Pandit Vishnu Digambar Paluskar, Anant Manohar Joshi, Mirashibua, Wamambua Chafekar etc.

Pandit Balkrishnabua Ichalkaranjkar was a great musician of Gwalior Gharana. He brought Hindustani Music to Maharashtra and spread the fragrance of music all over, even to laymen so that common people also developed the taste of listening to and learning classical music thus producing renowned artistes. My thousand salutations to this great exponent of music, and to Pandit B.R. Deodhar once again.

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SANGRAHALAYA UPDATE

The Sri Shanmukhananda Kanchi Mahaswami Sangeetha Sangrahalaya (digital archive of music and library) has started functioning since 6th April 2009 with the following timings : 3.00 p.m. to 7.00 p.m. on weekdays (except Fridays) and 10.00 a.m. to 1.00 p.m. on Sundays.

NAVAVARANA RAGAMALIKA OF Muthaiah Bhagavathar

by Dr. Kavitha P.K. M Phil, Phd (Music)

The term ragamalika in its literary sense means, a garland of melodies, or a necklace of Ragas. It belongs to the sphere of kalpita sangita, as well as manodharma sangita.

Ragamalikas possess Pallavi, Anupallavi and multiple Charanas of uniform length. Each section is in a different raga and the names of ragas are cleverly interwoven in the sahitya so that the meaning is not disturbed. The sahitya with the names of ragas are sometimes dissected to suit the structure of the talas. The length of the sahitya will be four avartas to a pada of rupaka tala and one full avarta in Adi tala. But the beauty is that each pada is replete with raga bhava. The raga is easily identifiable and recognisable. There is an appropriate chittasvara passage in the respective raga before the pallavi is sung. They are not attempted in complicated talas because the attention to the talas will disturb the melodic beauty of the ragas.

Ragamalikas are of different categories ranging from simple to complex types. It is hardly possible to come across the so-called purna lakshana ragamalika having the different sections of different ragas, with the raga mudras incorporated with a chittasvara, a makuta svara, a string of viloma chittasvara in the ragas to be sung in the reverse order and sahitya for all the above.

Among the post -Tyagaraja composers of classical Carnatic music, Muthiah Bhagavathar (born in 1817) occupies a very distinguished place and his compositions



Dr. Muthaiah Bhagavathar

are outstanding for their quality and their originality.

Muthiah Bhagavathar composed many ragamalikas. The ragamalika 'Mangala dayini' in Adi tala is a Pancharagamalika set in five ragas and has Chittasvaras. It is in praise of Devi. Adi prasa and Dvitiyaksharaprasa are profusely used.

The Navavarana Ragamalika 'Swarnakarshana' is a fine example of the mastery of the composer over mantrasastra and different chakras and avaranas of Devi. This can be considered as a capsule of the Navavarana kritis of Muthuswami Dikshitar.

Musical analysis

The ragamalika consists of 11 sections, the first is a prayer to Lord Ganapati, and it is followed by praises of Devi in nine chakras, avaranas and concluded with a mangalam and vilomachittasvaras. The ragas used are Dhanyasi, Mohanam, Vasanta, Bhairavi, Kambhoji, Todi, Kalyani, Athana, Surutti, Saurashtram and Sreeragam.

We come across many madhyamakala sancharas throughout the composition, and it contains tara sthaya sancharas in abundance. The sancharas reveal the essence of each raga and it is a comparatively tough one to study. But after studying this piece, one can feel a different experience while singing and praising Devi with this ragamalika. Each section has a chittasvara in the same raga and ends with a phrase s m, g r s n d p m, g r s, n s g, m in Dhanyasi to link it to pallavi in Dhanyasi. Sree raga is an auspicious raga and is used for Mangalam; it is succeeded by a Viloma chittasvara.

We can see that this piece is a codification of the Navavarana kritis of Muthuswami Dikshitar especially Kamalamba Navavarana kritis comprising 11 kritis. Many resemblances can be found in the selection of padas or words for this composition.

Literary beauty

The chakras described are Thrailokya mohana chakra, Sarvaasaapuraka chakra, Sarvasamkshobhana chakra, Sarva saubhagya-dayaka chakra, Sarvartha sadhaka chakra, Sarvarakshakara chakra, Sarvarogahara chakra, Sarvasidhiprada chakra and Sarvaanandamaya chakra. Chakra mudra occurs in each stanza.

Sri Vidya mysticism believes that there are several supernatural powers which could be obtained by men by contemplating on the minor goddesses in the outer enclosures of the citadel, in the centre of which is seated the Supreme Goddess who is the embodiment of all powers. Real devotees are warned against being side-tracked by

the acquisition of supernatural powers and missing the contemplation of the all-powerful and blissful divine Mother who alone can give deliverance from all evil and sorrow and give eternal beatitude.

The Sri Chakra

The Sri Chakra is a unique Yantra, a mystical diagram believed to possess magical or occult power. Yantras are intended as a 'chart' or 'machine' to stimulate 'inner visualisation' or meditation. The spiritual ascent of the worshipper is from the circumference inwards, the highest states being those closest to the centre. A typical yantra is the Sri Yantra consisting of an outer frame composed of straight lines indented on the four sides to form a regular pattern. The frame encloses an arrangement of concentric circles and stylized lotus petals surrounding a series of nine intersecting triangles, the whole culminating in a central point (bindu) which is the eternal, undifferentiated principle, Brahman or the polar axis seen from above. In Tantricism, bindu represents the point of concentration of all creative forces, while the nine triangles signify the primitive revelation of the Absolute as it differentiates into graduated polarities, the creative activity of the cosmic male and female energies on successive stages of evolution. Each deity worshipped has its own Yantra, which ensures the presence of the deity in it. Thus, we have different Yantras for Ganapati, Sudarsana, Sarabha, Subrahmanya, Hanuman and Chamundi.

Our Sastras say that the avarana devatas represent the different states of our mind while practising Sri Vidya and these are

summarized below:

1. Bhupara - Prakata Yogini - Wakefulness.
2. The 16 petalled lotus - Gupta Yogini - Dream.
3. The eight petalled lotus - Guptatara Yogini - Profound sleep.
4. The fourteen triangles - Sampradaya Yogini - deliberation on God.
5. Outer 10 triangles - Kulottirna Yogini - Proximity to the Guru.
6. The inner triangles - Nigarbha Yogini - Upadesa
7. The eight triangles - Rahasya Yogini - Meditation
8. Central triangle - Atirahasya Yogini - Profound meditation.
9. Bindu - Parapatati rahasya Yogini - Savikalpa Samadhi

In the first segment in Dhanyasi raga the ragamudra is used such as: - Suguna dhanasee madaya.

In first chakra – Thrailokyamohana chakra, raga Mohana is used, so the chakramudra and ragamudra are incorporated in the line:-

Thrailokya mohana chakraadheeswari.

In second chakra in Vasanta, Muthaiah Bhagavata cleverly used the ragamudra as: -

Sadhu bhavasanthapa vinaasineem, which means, the destroyer of all sorrows of poor people.

Likewise other chakra sections include the raga mudra as:

Jagath bhairavi nrithanaya – 3rd chakra – Sarvasamkshobhana chakra

Saubhagya daayakam bodeendave namo

- 4th chakra-Sarva Sowbhagya daayaka chakra

Kalitodiyade namo – 5th chakra – Sarvartha sadhaka chakra

dasa bale kalyani chandika devi – 6th chakra –Sarvarakshakara chakra.

Samaya vrudhatana – 7th chakra – Sarva roga hara chakra.

Surati kita gunne – 8th chakra – Sarvasidhi prada chakra.

Modaya sowrashtram – 9th chakra – Sarvanandamaya chakra.

In mangalam also there is ragamudra like Sreeragamaalaam navam samarpitham.

Adiprasa is used in many places. Some examples are: -

(i) Svarnakarshana ganapate
Suguna dhanaseema dayanidhe

(ii) Thrailokya mohana chakradheesvari
Thripuradi konagadevi.

Antya prasa is seen in Sarvasapuraka chakra nivasineem saa dhu bhava santhaapa vinaasineem.

It is a rare fact that the ragamalika form has been used as mudra in 'Ragamala' phrase in the mangala in Sri raga as: -

'Navavarana sree ragamaalaam Navam samarpitham'

The rhythmical setting of the piece reveals the goddess as seated in each chakra and moving accordingly. The picture of the grandeur and beauty is obtained from the dhathu as well as the maatu of this ragamalika.

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CARNATIC MUSICIANS - DEBUT PERFORMANCES

by P. P. Ramachandran

John Speke wrote eloquently of the thrill he experienced discovering the source of the Nile River. We had a vicarious thrill reading about it. A similar thrill can be experienced by all of us when we recall the first occasion when our great classical singers sang. Debut performances, thus, is the subject of this article.



We begin with the doyen of Carnatic music, Ariyakudi Ramanuja Iyengar, who evolved the concert plan which has been accorded standard status and is observed to this day. Ariyakudi was the shishya of the formidable Poochi Srinivasa Iyengar. In 1912 Ariyakudi was accompanying his Guru during a marriage at Kandanoor. The host, the Zamindar of Devakottai, Somasundaram Chettiar, requested Poochi Iyengar to allow his shishya to give a solo performance. Ariyakudi gave his first performance with a formidable team of accompanists and in the presence of an impressive audience. As a token of respect to his Guru, Ariyakudi sang his compositions, *Anudinamunu* in Begada, *Saragunapalimpa* in Kedaragowla and *Paramapavana Rama* in Poorvikalyani. The Guru said to his shishya, "It is not necessary for you to be a shishya. You are free now to perform as a full artiste. May God be with you."



Our next veteran is *Maharajapuram Viswanatha Iyer*. His father died when he was young and family responsibilities fell on the young man. He continued his music on his own and had his arangetram at Kodavasal near Kumbakonam. Rangappa Iyer, his guru, played the ghatam and Palani Muthiah Pillai the mridangam. Truly his real break came in 1912 when he was 16, at the coronation jubilee function of King George V at Tanjavur. He was in great demand at wedding functions.



The great physical and musical giant from Kerala, Chembai *Vaidyanatha Bhagavathar* had his arangetram when he was eight years old. With his elder brother Suppamani, Chembai made his debut at a concert arranged by the Namboodiri family of Olappamana at the Poozhikunnam temple near Ottapalam in 1905. Their father played the violin. A poignant truth is that Chembai's last concert was also at this very temple from where he had launched his musical odyssey.



As we celebrate the centenary of Semmangudi Srinivasa Iyer let us journey to his maiden performance. In 1926, Maharajapuram Viswanatha Iyer had given a performance at the Nageshwara Swami temple at Kumbakonam. The accompanying mridangam vidwan Azhaganambi Pillai requested that Srinivasa Iyer should be given a chance to sing solo. Maharajapuram readily acceded and Semmangudi sang during the late night pooja. Azhaganambi Pillai played the mridangam. Undoubtedly it was an impressive debut. According to Srinivasa Iyer no sooner had he started than the heavens opened up and torrential rain blessed him with a captive audience. Semmangudi stated that he could not hear his own voice!



B h a r a t R a t n a
M. S. Subbulakshmi accompanied her mother Shanmukhavadi in her concerts from the age of eight. During one such occasion her mother asked her to sing the song "Anandaja". This is a Marathi song set in Hindustani style. M. S sang this boldly and received tremendous applause. This was her surprising debut. Her first solo performance was at the age of ten in Madurai.



In 1928 the celebrated musician Musiri Subramania Iyer was to perform at the Kapaleeswarar Temple in Mylapore but could not make it. The organizers plumped for a young prodigy to sing in place of the

veteran. He prayed to the Gods and ascended the dais. This was the debut of G.N.Balasubramaniam. Ariyakudi also had acquired fame after such an opportunity. G.N.B too would change the course of Carnatic music as did his manaseeka guru, Ariyakkudi.



Madurai Mani Iyer gave his first recital at the age of 12. In 1924 in Alavakottai in Ramanathapuram district he performed during the kumbhabhishekam. This was arranged by his father Ramaswami Iyer. Only a year later he sang at Devakkottai in the august presence of the Shankaracharya of Kanchi Kamakoti Peetham who was deeply moved by his rendition and presented him a gold medal.



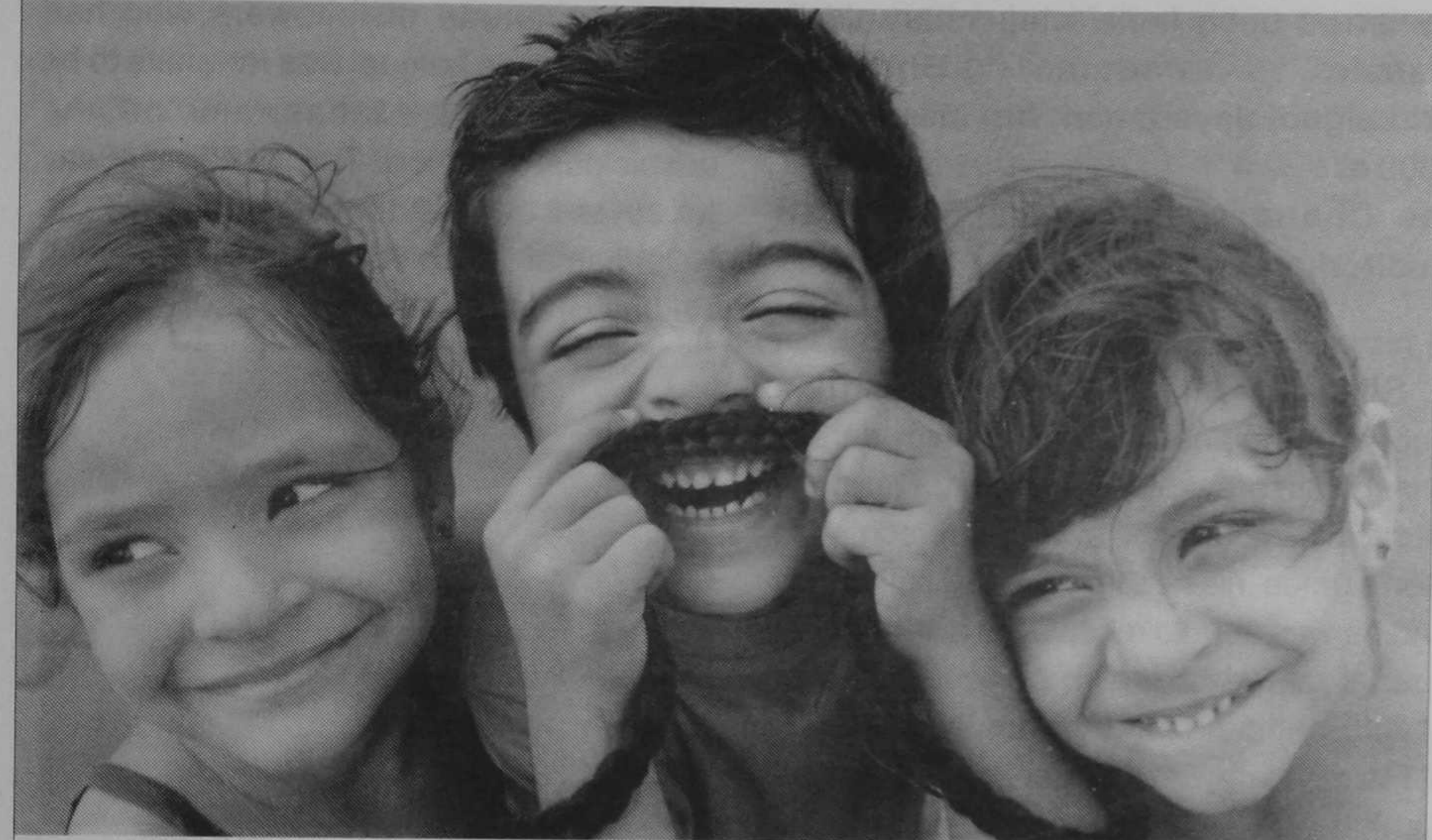
Vasanthakumari made an unscheduled debut at Bangalore when her mother Lalitangi suffered a sudden asthmatic attack. G. N. B insisted that the daughter should substitute her mother. The organizers gave her an impressive prefix and announced her as "Madras Lalitangi Vasanthakumari". That name stuck and we know her as M. L.V.

Sources:

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2. Carnatic Summer by Sriram.V, East-West Books
3. The Hindu on "Music"



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SPECIAL NATIONAL EMINENCE AWARD FOR LIFETIME ACHIEVEMENT

Report by Jyothi Mohan

The Sri Shanmukhanda special National Eminence Lifetime Achievement Award was conferred upon India's legendary violin maestro, **Padma Bhushan Sri Lalgudi Jayaraman, on March 14th 2009 at the Chandrasekarendra Saraswati Auditorium.**

In his welcome address, the President, Sri V. Shankar remarked that although the Sabha had wanted to honour him earlier, poor health prevented him from travelling to Mumbai to receive the award in person. With God's grace, his health improved sufficiently and he was able to receive his award in this special year which is also the centenary year of Sri Semmangudi Srinivasa Iyer, Prof. T. V. Ramanujam, the founder President of the Sabha and Sri B. Narayanaswamy, the noted educationist.

Sri Shankar spoke about the extraordinary power of Sri Lalgudi Jayaraman's violin. On his 60th birth anniversary, accompanied by his wife, he went to seek the blessings of the Kanchi Mahaswami who was camping nearby. On reaching there he was told, the Mahaswami had gone into *mouna vratam* and would not see anybody. Desperate to have darshanam of the Sage, he took out his violin and sat opposite the hut, into which the Mahaswami had retired, and began to play an evocative Sama ragam followed by a beautiful rendering of *Sabhpathikku* in

Abhogi. The soulful music drew the Sage out of the hut, to the great delight and relief of the multitude of followers who had gathered. Thus Lalgudi was fortunate to be blessed by the Mahaswami on the auspicious occasion. This paved the way for several awards, that came his way-the Kalaimamani, Chowdiah Memorial Award, Padma Bhushan among others.



Sri Lalgudi G. Jayaraman being given a silver lamp as part of Special National Eminence Award

This award carries a cash prize of Rs. 1 lakh, a silver lamp, a citation and a bronze icon of Shanmukha. He was also presented a brushed gold violin. The citation was read by Shri Amarnath Sury followed by felicitation by several Temple Trusts and Cultural organisations.

Lalgudi's daughter, Vijayalakshmi, read out his reply to the felicitation. He thanked the Shanmukhananda Sabha for honouring him with the prestigious award. He went down memory lane speaking about his

association with the founders of the Sabha- Prof. T. V. Ramanujam, Sri S. R. Kasturi, Sri Seshadri and others. He remembered his first concert in Mumbai, in 1947, with his father accompanying him. The Krishna Gana Sabha secretary who received him at the railway station, was taken aback to see that the violin accompanist was such a young lad. He tried to convince the father to take over as accompanist as he was not confident that the young lad would be good enough for the elite music audience. But

the young violinist drew a lot of applause with every song he accompanied and thus became a name to reckon with, he reminisced. He also remembered the joy of playing on 2 consecutive days for the Sabha which boasted of 6000 members, while the hall capacity was for 3000! He thanked the priests of the various temples who blessed him and his wife and also thanked the various sabhas for their felicitation.

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WRITE TO US !

We would love to get to know you, dear reader, and hear your views, suggestions and thoughts on the journal or any topic related to the performing arts. Please email us at bhamusic@yahoo.co.in or write in to us at :

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INTERVIEW

MUSICAL GENIUS ILLUMINATED

by Jyothi Mohan



Lalgudi Jayaraman with the Golden Violin

The musical genius of the legendary violinist, Sri Lalgudi Jayaraman captivated the music-loving audience at the Sri Shanmukhananda Chandrasekharendra Saraswathi Auditorium. Jaya Jaya Devi-the operatic ballet composed by him was staged, following the conferring of Special National Eminence Award for Lifetime Achievement on him. I had seen this beautiful dance-drama when it was staged in Mumbai in 1994, and the sheer brilliance of the music score is etched in my memory. So this time, I sought out Lalgudi Vijayalakshmi, to throw some light on the salient points of this excellent masterpiece by her father. She was very eager to share details about how it all came about. She came across as an extremely soft-spoken, enthusiastic, humble musician, without any airs whatsoever, answering all my questions patiently, despite the very late hour. I shall reproduce our conversation for the benefit of those who share my enthusiasm for this lovely creation.

How did this ballet come about?

Cleveland Cultural Alliance approached my father to compose music for a dance-drama. They gave him a free hand. It was Sujatha Vijayaraghavan's idea to do a ballet on the myriad forms of Devi. Her research helped in conceptualising the episodes. Thus, my father began composing the lyrics and music. As soon as an episode was ready, his disciple, S. P. Ramh would sing and record it and the same would be delivered to Rhadha, who wasted no time in choreographing it! This ballet was premiered in Cleveland, Ohio State of America and later staged in more than 25 key cities all over the USA. In this connection, the Mayor of Maryland made Sri Lalgudi the honorary citizen of Maryland in 1994. Subsequently, the 2nd of April 1994 was declared as Lalgudi Day in the State of Ohio. The ballet was received with unbelievable enthusiasm by them. So much so, that people travelled long distances, from one city to another, to witness it yet again, that too after buying tickets in black, as the shows were all sold out in advance! It was very heartening for all of us.

What are the highlights of the music of this ballet?

My father has employed several rare Carnatic ragas, Hindustani ragas, catchy folk tunes, tanam & different genres of music to weave an interesting musical tapestry to suit the dance. The Pushpanjali is in ragas Saraswati, Janaranjani and Nattai used to invoke Goddesses Saraswati, Lakshmi and

Shakti. In the Dakshayani episode, the volley of insults hurled at her by her egoistic father Daksha, evoke disgust in her. This is expressed aptly by using raga Sucharitra. In Uma Parinayam, for instance, Lord Shiva in the guise of an old man, teases Uma about her love for Shiva. This debate between the annoyed Uma and Shiva is composed in the format of a varnam, in Keeravani. The lilting *Gowri Kalyanam Vaibhogame* brought the episode to a beautiful conclusion. He has made use of tanam in raga Vasanta, to depict the arrival of spring and the joy all around. The song *Engum Engum Vasantam* makes for a breezy entry for Manmatha. In the Ardhanari episode, he has used a delightful shruti bhedom of Shivaranjani in the ascending and Hamansandi in the descending, using *ga* as the basic tonic note. To depict Bhringi who comes as a bee, he has employed Chenchurutti very skilfully in his composition *Vanduruvaagi*.

I noticed the use of only North Indian ragas in the Durga episode. Was it with any special reason?

The raga used in the episode for the song *Jaya Jagadeeswari Durga Mata* is Ahir bhairav. Durga episode is presented in Durga, Shudh sarang and Mian ki malhar, the ragas that are Hindustani, keeping in mind the Bengali tradition of Durga worship. This episode ends with celebrations of Durga Puja for which he has composed a song in Sindhubhairavi. In this piece, each of the four stanzas is a brilliant shruti

bhedam of Sindhubhairavi leading to ragas-Mohana kalyani, Tilang, Chenchurutti and Behag with phrases reminiscent of his exquisite tillanas in the same ragas! Similarly, for the depiction of 'Karumaari', the popular deity of rural Tamil Nadu, my father used Ananda Bhairavi, Punnagavarali and Yadukula Kambhoji, for the authentic folk touch. For the Shiva-Parvati dance, he made a tillana in Nalinakanti. The musical phrases highlight the tandava-lasya aspects of their dance. He made a Mangalam in the ragam Kapi, not usually a raga for a mangalam. The mangalam while singing their glory, paid obeisance to each of the six Devis.

The music seemed so seamless and the thread of continuity through difficult ragas was maintained so beautifully.

Yes. My father is a perfectionist and would plan exactly where each instrument was to be used-be it the violin or flute or morsing, to add to the melody. The clarity in diction and the bhavam in the rendering were also emphasised by him, so that every word of the lyric was communicated to the listener clearly. I would like to mention here that S. P. Ramh has been with us from the very first show and worked very hard with us for the music of this ballet.

It was indeed an eye-opener, talking to Lalgudi Vijayalakshmi, to understand the creative genius of her legendary father Sri Lalgudi Jayaraman.

□

REVIEW.

JAYA JAYA DEVI

by Jyothi Mohan



A Scene from operatic ballet 'Jaya Jaya Devi'

It was a double delight for music and dance lovers who thronged to witness the operatic ballet *Jaya Jaya Devi* at the Sri Shanmukhananda Chandrasekarendra Saraswati auditorium on the 14th of March 2009. This ballet which had an impressive premiere in Cleveland in 1994 before touring the US to packed halls, had travelled to all the major Indian cities as well. Now after sixteen years, we had the opportunity to witness it again.

The use of Nandi, the *vahana* and drummer of Lord Siva as the narrator was a novel idea. P.C. Ramakrishnan as Nandi, took the theme forward with his impressive narration in English, peppered with humour and flawless recitation of Sanskrit *slokas*. This was an intelligent way of familiarising the audience with the scene to follow.

The lively Pushpanjali, in which the dancers paid their salutations to Saraswati, Lakshmi and Shakti set the pace for aesthetic unfolding of the struggle and eventual triumph of Devi in her myriad manifestations. The six-episode ballet

celebrated the power of the omnipotent Devi and emphasised the oneness of Shiva and Shakti. The first episode dealt with Dakshayani, who went to her father Daksha to demand justice for her husband. Unable to bear the agony of his insults and consumed by anger and disgust against her father, she immolated herself. An angry Shiva performed a *rudra tandavam*, before directing his anger on Daksha. Meenakshi Srinivasan as Dakshayani, brought out the emotions raging through Devi Dakshayani with great sensitivity and conviction.

The second episode showed Uma's devotion to Lord Shiva, while in penance, to attain her Lord. Shiva (played well by S. Sivakumar) came in the guise of an old man and tried to test her steadfastness. His barbs on her folly at choosing such a soulmate, enraged her. The music for this piece was ingenious and gave a lot of scope to the dangers to go through a gamut of emotions. Kirti Ramgopal as Uma, impressed, both with her delightful *nritta* as well as exquisite *abhinaya*. The singing too was *bhava*-laden, adding to the impact of this scene. Their union was celebrated with a lilting Gowri Kalyanam which presented a pretty picture and was loved by the audience.

The third episode illustrated how the Ardhanari form came about. When sage Bhringi insisted on worshipping only the Lord, Shakti resolved to teach him a lesson. But the adamant Bhringi found a way to continue to ignore her while worshipping his Lord. When he took the form of a bee to go around only Shiva's head, Shakti demanded equality and Shiva assumed the form of

Ardhanari forcing Bhringi to acknowledge Shakti as his equal. The dance sequence in this episode was brilliantly conceived and the dancers did full justice to the choreography. The anger and despair Shakti experienced was portrayed very tellingly by Aishwarya Narayanaswami. Bhringi was played by Venkatasubramaniam with great verve. J Suryanarayanamurthy played Shiva.

The fourth episode began with the evocative song- *Jaya Jagadeeshwari Durga Mata*. The devotees of Durga were attired to suit the mood and the choreography for her worship was apt., set in soft movements. The mood then took an aggressive turn when she took on Mahishasura. Rhadha's sharp, crisp *nattuvangam* and *jati*-recitation added to the combative mood. The celebrations following her triumph were well choreographed. The commendable ease with which the Sindhubhairavi piece was sung, going from one *shruti bhedam* to the next must be mentioned here. The combat between Durga and Mahisha seemed to drag a bit and lacked conviction. Shraddha Balasubramaniam as Durga and Binesh Mahadevan as Mahisha played their roles with credibility.

The fifth episode was on Goddess Karumari worshipped in the rural South as the embodiment of *Kundalini shakti*. The music and costume had a completely folk flavour. The choreography too used *kummi* and other folk movements in keeping with the sentiment. Rhadha had also introduced a snake dance in this episode, which her sister, the legendary Kamala had popularised. Preeti Hariharan performed the role of the Goddess with ease.

The final episode explained how Bharata Natyam came to us. On Bharata Muni's request to teach his apsaras the divine dance form, Shiva did a forceful *tandava*.

When Bharata Muni expressed to Lord Shiva that he should teach them a softer style of dance, the Lord requested his consort Parvati to dance before them. The contrast in the *Tandava* and *Lasya* elements of dance were borne out by the lovely passages in the Nalinakanti tillana of Lalgudi. The dance choreography also was very imaginative. Tara Raman as Parvati and Suryanarayanamoorthy as Shiva were in their element. Vidyalakshmi Srinivasan and Meera Srikanth who were part of the group dance sequences, impressed with their skills.

The usual *mangalam* in Kapi, in which obeisance was paid to all the Devis, provided the perfect finale to this beautifully conceived synthesis of the best of music and dance.

The audience was carried away by the richness and melody of the music as much as it was by the delightful dance. The crisp, forceful, *nattuvangam* by the legendary Rhadha was a sheer pleasure to watch. Soulful singing by S. P. Ramh, evocative rendering replete with beauty and intricacy of melody and rhythm by Lalgudi Vijayalakshmi and Shilpa Gopalakrishnan added lustre to the performance. The clear diction by the singers enabled us to understand the beauty of the lyrics penned by the Maestro. The effortless ease with which they moved from one raga to another spoke volumes of their *vidwat*. The masterly strokes on the mridangam by M. Dhananjayan, the melodious violin accompaniment by H. V. Raghuram and the alluring strains of the flute enhanced the performance.

Brilliant choreography by Rhadha and the sheer genius of the composer – violinist Sri Lalgudi Jayaraman made *Jaya Jaya Devi* a truly memorable experience, for all art lovers. □

BOOK REVIEW

POORVA MAGIC

by Nalini Dinesh

Poorva Magic, Miracles and the Mystical Twelve, Lakshmi Devnath, EastWest Books (Madras) Pvt. Ltd,

p. x + 152, Rs. 195

The Azhvars were twelve great saint-poets who lived between the sixth and eighth century AD, so named because they were immersed in their experience of Lord Vishnu. The origins of some of them are shrouded in mystery, found as they were, as babies, on a lotus, a madhavi flower, a lily, a bamboo thicket or on the bare earth. The lives of most of them saw a number of miracles associated with Lord Vishnu. They are themselves believed to be incarnations of the various aspects of Vishnu, Poigai Azhvar of his conch Panchajanyam, Bhootam Azhvar of his mace Kaumodaki, Pei Azhvar of his sword Nandaka, Tirumazhisai Azhvar of his discus Sudarshana, Kulashekhara Azhvar of his gem Kaustubha, Periazhvar of his vehicle Garuda, Andal of his divine consort Bhooma Devi, Tondaradipodi Azhvar of his garland Vaijayanti, Tiruppan Azhvar of the mark on his chest Srivatsam, Tirumangai Azhvar of his bow Saranga. The Azhvars' wisdom or gnaana is believed to be a direct result of the "divine" (divya) grace of Vishnu and hence their poetic works are known as the Divya Prabandham.

Lakshmi Devnath tells the story of these saint-poets through the eyes of the young girl Poorva, who is zoomed back in time by

the magical powers of her saintly family friend Swami Thatha.

The story begins at Tirukovalur (dwelling place of Pei Azhvar, Bhootam Azhvar and Poigai), travels to Mylapore, Tirumazhisai, Tiruvehka, the Pallava king's palace at Kanchi, Oriravirukkai, Perumpuliur and Kumbakonam (to learn about the events in Tirumazhisai Azhvar's life), onto Tirukkurugur or Azhvar Tirunagari on the banks of Tamraparni and Madurai (to watch Nammazhvar and Madhura Kavi), Mahodayapuram in Kerala (to observe Kulashekhara Azhvar), a small diversion to Namakkal to see the rock-cut caves filled with carvings of Vishnu, Srivilliputtur near Madurai (to witness the triumph of Periazhvar in the Pandya court, birth and growth of Andal), Srirangam (to participate in Andal's wedding and then witness the travails of Tondaradipodi Azhvar), Uraiyur on the other side of the Cauvery (to see the birth of Tiruppan Azhvar), Tirumangai Nadu



in the Chola empire (to discover Tirumangai Azhvar's robberies to feed Vaishnavite saints and his subsequent transformation into an Azhvar), and Kattumannarkoil (where Nathamuni in the tenth century retrieves the songs of the Azhvars that had been lost in the past two centuries). It ends poignantly with the child back in her home, meditating, trying to travel back again in time.

The feelings and thought processes of an energetic, intelligent eleven year-old have been brought out very well, for instance, her initial resentment of Swami Thatha for spoiling her vacation plans, her wonder at seeing baby Tirumazhisai Azhvar who never cries nor eats, comparing him with her brat of a baby brother who seemed to be crying eternally and was perennially hungry, her boredom when she encounters philosophical arguments at various points in the story, her many distractions as with any little girl, with a pup at one point, her daydreams at another, some cheeky talking birds and baby goats at yet another.

Swami Thatha is the other well-etched character of an austere yet kindly old man, gentle, yet mocking at times, who seems to know so much and having such magical powers. He conjures up vadas and buttermilk, dosas and tender coconut water, piping hot bajjis and tomato rice for Poorva's growling stomach, beautiful pattu pavadais to clothe her and flying carpets to transport them from one point in time and space to another.

The change in time and space runs as a parallel thread to the main stories of the Azhvars. Immediate time change is

described with the rising of the sun, subsequent setting, hooting of the owl and call of the rooster. Longer time changes are described with historical references for instance, the war of Nedunjadiyan Pandian with the Travancore king in Madhura Kavi's time, and his successor Srimara Srivallabha's philosophical question in Periazhvar's time. To enliven things further, the change in time and space is not linear, that is, not all stories of the Azhvars is in chronological order as in an Amar Chitra Katha. For instance Tirumazhisai's story starts from a crucial event in his life, his argument with Pei about who is the greatest god, Shiva or Vishnu and his subsequent conversion to Vishnu Bhakti. The story then goes back in time to when Tirumazhisai is found in a bamboo thicket as a baby by a hunter couple.

There are also links to enable a young reader to associate the places and events in the stories to their daily lives, for instance the meaning of the sathari, the cone which is placed on devotees' heads in a Vishnu temple, stories behind the names of some places like Srivilliputtur, origin of familiar verses, and reiterations that places and temples mentioned in the stories are still very much present, like the reference to the tourist bus carrying Poorva's uncle and aunt, visiting the temple of Aravamudan in Kumbakonam.

There are references to environmental changes too, of a Kanchi in Tirumazhisai Azhvar's story, which was bustling with horses and chariots and shops selling reed mats, wooden toys, bamboo artefacts, of a Mylapore that was so green, again in

Tirumazhisai Azhvar's story, a Madurai with a small Meenakshi temple in Nammazhvar's story (8th century), since the Pandyas who built the present-day magnificent edifice would come to power only post-12th century AD and a tree-lined Srirangam in Tiruppan Azhvar's story. Poorva immediately compares these with present day conditions.

There are lovely higgledy-piggledy line drawings for illustrations, to appeal to a child.

A number of values and concepts that might be unfamiliar to the young generation are explained in a simple manner, sentamizh for one. For this generation of Indians and Tamilians, who are scattered all over the globe and learning diverse languages at school, and who are growing up watching Popeye the sailor, Bob the builder, Noddy and Supermans and Spidermans of all kinds, and lack even the little exposure the previous generation had to sentamizh by way of old mythological films and "Raja-Rani" movies on Doordarshan, it is nicely explained using the example of Shakespeare and old English. Another is the sacred guru-shishya relationship exemplified by Nammazhvar and Madhurakavi. One had grown up on descriptions of the English countryside by the inimitable Enid Blyton, of birches, pines and cedar, of daffodils, buttercups, roses and lilac. It's refreshing to read the description of Andal's garden with shenbagam, tulasi, jasmines, lotuses and lilies that could help receptive young minds develop a curiosity and love for nature in their immediate surroundings. Another vital link to one's heritage is food. The

mouthwatering descriptions of traditional food items could wean young palates from pizzas and burgers, similar to the delicious-sounding bacon and eggs, scones, macaroons and meringues in Enid Blyton. It's a different story that one realized later, that some of these were out-of-bounds for one's vegetarian self!

A sense of the divine also permeates the book, the goose-bump evoking vision of Vishnu and Mahalakshmi that Periazhwar has, prompting him to sing Pallandu Pallandu, the birth of Bhooma Devi as Andal under the Tulasi plant and many others.

Some translations of verses have been given throughout the book. Sample this lovely Antadi verse of the first three Azhvars: (the ending word of one verse would be the same as the starting word of the next verse).

"With the earth as my lamp, ocean the ghee, bright sun the flame, I offer this garland of songs at the feet of the radiant discus-bearing Lord, so that we may cross the ocean of misery." - Poigai

"Love is my lamp, eagerness is my ghee, my entire being the wick. Melting self, here I light the lamp of knowledge and offer this chaste garland of Tamil songs to Narayana - Bhootam

"Today I see the Goddess Mahalakshmi in my ocean-hued Lord with his golden form dazzling like the effulgent sun. He wields the fiery discus and charming conch - Pei.

Poorva is a delightful read for young and old alike and hopefully the first of many more such works. □

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SABHA ROUNDUP

by Nalini Dinesh

Inauguration of Kanchi Mahaswami Sangeeta Sangrahalaya

The Kanchi Mahaswami Sangeeta Sangrahalaya was inaugurated on 28 December, 2008 in the presence of His Holiness Kanchi Kamakoti Peethadhipati Sri Jayendra Saraswati Swamigal. This computerized, multi-access archive of music of past masters of Carnatic music has been set up with the help of Shri Krishna Prasad of Bangalore and Shri Kulkarni of Chennai. It currently holds 3000 concerts comprising 20,000 hours of music. The 1963 concert of Shri Ariyakudi Ramanuja Iyengar accompanied by Shri T. N. Krishnan (3 hours, 26 minutes with 20 compositions), held on the occasion of inauguration of the sabha's auditorium is also available in this archive. There are plans to further expand this database. President Shri V. Shankar, in his address stated that the Sangrahalaya has been appropriately named after the great seer of Kanchi, Sri Chandrasekarendra Saraswati, who had a deep knowledge of music. Shri Shankar expressed his deep gratitude to Sri Jayendra Saraswati, who is himself from the lineage of Venkatamakhi who formulated the 72-melakarta scheme of ragas. He also thanked Shri Krishna Prasad and Shri Kulkarni for making this archive possible without any monetary expectations.

The architect of the Sangrahalaya Shri Barve was felicitated.

Sri Jayendra Saraswati, in his inaugural address, spoke about the Sama Vedic origins of our great classical music tradition,

which can only be learnt from a Guru. He elaborated further, on Periyava's musical affinity. Periyava used to regularly sing during archana. He had a musical wish-list which included setting up of a research centre, understanding and disseminating the meaning of the Trinity's kritis and locating all the temples on which Dikshitar had composed his kritis. The Kanchi Kamakoti math had renovated the houses of the Musical Trinity in Tiruvarur twenty-five years back.

As part of the Kanchi Mahaswami Festival in the first week of the New Year, Nrityopacharam was offered to the Kanchi Mahaswami by the Nritya Geetanjali group of Guru Rajee Narayan, in the form of a dance ballet "Bhakti Pravaham".

Shanmukhananda National Eminence Award

The 7th Shanmukhananda National Eminence Award was presented on 3rd January 2009. Commencing with an invocation to the Goddess Saraswati, the pleasant function saw the dais shared by the eminent awardees, Smt. Girija Devi



Dr. Girija Devi being conferred Sri Shanmukhananda National Eminence Award, along with other awardees.

(National Eminence Award for Lifetime Achievement and honorary patronship of the sabha), Sri Shanmukha Shiromani awardees, Smt. Gayatri Venkatraghavan, Priya Sisters-Shanmukhapriya & Haripriya and Akkarai Sisters - Subhalakshmi and Sornalatha. President Shri V. Shankar in his keynote address observed that according to an old Danish proverb, the old should be honoured and the young should be taught, this function would however, honour the old, honour the young and teach the young. Shri Amarnath Sury read out the citation for each awardee, followed by temple honours, presentation of the award, and response of the awardees. Smt Girija Devi, who is the recipient of six doctorates without attending a single day of school, and who had travelled all the way from Banaras to make it for the award function, declared that she had not been felicitated so well by any other institution or rasikas anywhere else, and wished the sabha would continue honouring more artistes. Gayatri in her crisp response, well thought-out and spoken, expressed her awe at the responsibility that this award entailed, and thanked all the people in her support system, which is so essential for a woman to succeed in her chosen field. She dedicated the award to the Kanchi Maha Periyava, who had been the guiding spirit behind her becoming a musician. Haripriya and Subhalakshmi expressed similar thoughts in their response.

The award function was rounded off with a concert by Gayatri, accompanied by Akkarai Subhalakshmi on the violin and Rajna Swaminathan, who belied her age with some mature mrudangam support. An odd beginning to the concert was a shloka in a

rather shaky Hamsadhwani, followed by a Bahudari varnam (composed by Gayatri's guru Shri A. Sundaresan), and then another Hamsadhwani piece, Kotiswara Iyer's *Vaarana Mukha!* A good Pantuvarali alapana by Gayatri and Subhalakshmi was followed up with Tyagaraja's *Naarada Muni*, with neraval and swaras at Narayana. A sedate *Devi Brova* was followed with a super-fast *Nenarunchinanu* which thrilled the listener. An excellent Todi by both vocalist and violinist and *Kartikeya Gangeya* were the mainstays of the recital. The latter half of the recital had a number of compositions popularized by M. S. Subbulakshmi.

Bhajana Mahotsav 2009 had a Namasankeertanam of Maharashtra Abhang Ratna Shri Ganesh Kumar, a Bhajan Sandhya by Shri O. S. Arun, a concert by Dr. Sirkazhi G. Siva Chidambaram, Vittala Namacha Gajra by students of Sharada Sangeeta Vidyalaya, Nanded, Harikatha by Ms. B. Suchitra on Bhadrachala Ramadasar Charitram and a 2-day Namasankeertanam by Udayalur Shri Kalyanaraman. 15th January was Bahula Panchami day, celebrated with an



Namasankeertanam by Udayalur Sri Kalyanaraman & Party

unchavritti led by Shri Kalyanaraman, followed by rendering of Tyagaraja's Pancharatna kritis by students and staff of the Vidyalaya at the Essar Hall. There was a grand group-rendering of Pancharatna kritis again, in the evening, by musicians of some of the sister institutions of the sabha at the Shanmukhananda Chandrasekarendra Saraswati Auditorium.

Music Competitions 2007-08

The Annual Music Competition has been an important promotional programme of the Vidyalaya and is much sought-after by students of music from all parts of the city. A total of 31 competitions were held, including Carnatic and Hindustani vocal and instrumental. There were 50 prize-winners, out of which 6 were from the Vidyalaya. Shri Karthik Suresh won twelve prizes and Shri Vignesh ishwar won the tambura prize, endowed by our Founder President (Late) Prof. T. V. Ramanujam. This prize was being awarded after a gap of four years.

Prizes were distributed by renowned vocalist Shri O.S. Thyagarajan. He made a very inspiring speech on the occasion, using his musical career as illustration. Music was not his profession for the better part of his



Shri O. S. Thyagarajan giving away the tambura prize.

work-life. Once he decided to make it his profession, it took him less than two years to make a mark, and make it a viable proposition (even his wife was in the dark about his leaving his regular job) This was made possible by hard work and dedication and he expressed the hope that the students would follow this example to better their art.

The prize distribution was followed by a superlative concert by Shri O.S. Thyagarajan, whose Todi and Shanmukhapriya, shone with hitherto-unheard facets. The following day's concert was by veteran vocalist Smt Suguna Varadachari, who also delivered a masterly performance with the piece-de-resistance being her Todi RTP.

□

HAPPENINGS AT THE VIDYALAYA

Report by Nalini Dinesh

VAGGEYAKARA CELEBRATIONS PURANDARADASA & TALLAPAKAM ANNAMACHARYA DAY- 2nd January 2009

Ms. Alur Shweta Srinivasan began her vocal recital with a short and charming sketch of Arabhi to preface an Annamacharya kriti Idiye Vedantamu. Two more Annamacharya kritis followed this, Nanda Nandana in the exotic-sounding Bhatyari raga and Kandarpa Janaka in Kalavati raga. Three Purandaradasa kritis brought up the rear, Innudaya Barade in plaintive Kalyanavasantam, Nanda Tanaya in Desh and Venkatachala Nilayam in Sindhubhairavi. For the most part, Shweta with a good voice, capable of delicate anuswarams and judicious use of karvais, was able to bring out the beauty of the compositions. Nevertheless, there were many occasions where more azhuttam would have lifted the recital. Fortunately, her choice of raagas was such that they required and in fact would sound good, only with a lighter treatment. Shweta could work on the starting notes and ending sangatis of her kritis, they invariably went off-key.

Ms. Lata Raman gave the second recital of the evening, beginning with a short sketch of Saurashtram followed by the popular Sharanu Sidhi Vinayaka, a short sketch of Begada followed by Kelano Hari Talano. The Begada kriti seemed to be of solid pathantaram and the sangatis in this came out very clearly. Bhavamulona in Shuddha Dhanyasi and the lyric-heavy Entamatramuna in a Dwiragamalika

followed. A flash of Kurinji preceded the evergreen Muddugare Yashoda. The artiste seemed to enjoy herself singing this kriti and seemed to envision little Krishna with her expressive "Chinni Krishnudu". Hari Narayana, the popular kriti of Purandaradasa, was sung in Revati raga. With all these pluses, full listener satisfaction was elusive, because of thesals, lack of clarity or shruti in a number of sangatis. Also, some of the kritis seemed so much more refined than the others.

Shri S.R. Balasubramanian provided violin support and Shri S. Shankaranarayanan, lifted the recitals up several notches providing apt rhythmic support for the kritis on mrudangam. Smt. Dhanalakshmi Sundaram anchored the programme.

MAHAKAVI SUBRAMANYA BHARATIYAR DAY - 17th January, 2009



Students of Smt. Hema Balasubramanian rendering Mahakavi Subramanya Bharatiyar's compositions.

This fiery Tamil poet's day was celebrated by the lively orchestra of Smt. Hema Balasubramanian, anchored by a young firebrand Akshara, who drew the audiences

into the spirit of Bharati, with her emotive expression of Roy Charles' humour-laced passionate script. The programme was organized in association with the Bharati Medical and Research Foundation. The theme of the programme was Bharatiyar's Dreams for the 21st century. Traditionally invoking Ganapati with Pillayar Agaval in Hamsadhwani and Saraswati with *Vellai Thaamarai* in Abheri, the group rendered three ragamalikas Mazhai Paattu, *Vande Mataram* (very melodious) and *Bharata Desam Endru. Pengal Vidutalai Kummi* followed with the audience clapping along, *Aaduvome Pallupaaduvome* in *Kuntalavarali*, *Kaani Nilam vendum* in Maand, with Akshara clarifying that the required "nilam" need not be in Nariman Point! Then there was a sweet solo by young Yogesh, *Kaakkai Chiraginile* in Mohanam. *Teerada Vilayattu Pillai* had some delightful interludes, on the veena by Saipriya and on the flute by Hema. While doing justice to Bharatiyar's poetry, the programme did have quite a few coordination and starting glitches.

Sudarshan on the mrudangam and Srinivasan on the keyboard and tabla were the other accompanists who provided good support.

SHYAMA SHASTRI AND SUBBARAYA SHASTRI DAY – 21st February, 2009

Ms. Padmavathi Tyagaraju gave the first vocal recital of the evening, consisting of heavy-weight kritis - *Shankari Samkuru* in Saveri, *Shankari Neevani* in Begada, *Himaadrisute* in Kalyani, the Bhairavi swarajati and *Karuna Joodu* in Sriragam of

Shyama Shastri, and Subbaraya Shastri's Reetigowla kriti *Janani Ninnuvina*. The biggest disappointment was the swarajati which, in its commonly-sung and heard pathantaram really gives Bhairavi in a nutshell, but which, in Padmavathi's rendition had odd phrases and sangatis which are very atypical of Bhairavi, especially the refrain of Kamakshi. Other slips were usage of chatushruti daivatam in the avarohana krama, and the repeated rendition of "maravakane" as "maruvakane". Raga outlines of Begada and Kalyani were sung.

Shri M. R. Ramaswamy's concert started brightly with Shyama Shastri's Kedaragowla kriti *Parakela Nannu*, following up with the lesser-heard Varali kriti *Karunajoodavamma*, which unfortunately had some shades of Todi in the alapana. *Mayamma* in Ahiri, Subbaraya Shastri's *Ninnuvina Gatigaana* in Kalyani and Shyama Shastri's *Sari Evaramma* were next on the list. Kalyani alapana surprisingly began on an elongated nishada, while the Bhairavi alapana was chaste and kriti was of very good pathantaram. The concluding item was *Tarunamidamma* in Goulipanthu prefaced with an explanation of the raga swarupa by the singer, including its madhyamam which is theoretically shuddha madhyamam, but when sung, is almost heard as prati madhyamam. The singer's shruti alignment is an area to be improved upon.

Shweta Karthik accompanied the artistes on the violin, and Kalathur Raghavan provided mrudangam support. The programme was compered by Ms. Vidyanandi N. Iyer.

PATNAM SUBRAMANYA IYER, POOCHI SRINIVASA IYENGAR AND OTHER CONTEMPORARY COMPOSERS – 7th March, 2009

Smt. Anuradha Varadharajan gave a wholesome recital in a very effortless manner. She began with the brisk *Himagiri Tanaye* of Muthiah Bhagavatar and *Ninnu Jeppa Kaaranam* Emi in Mandari of Patnam Subramanya Iyer. She sang a Jayachamaraja Wodeyar kriti in Kokilapriya *Maanayata Manjula Vaagvilaasa*. The sahitya was enunciated to bring out its beauty, especially the word *Manjula*. The main 2-kalai kriti was *Marachitivemo* in Poorvikalyani by Mysore Vasudevachar with an alapana. Navarasa Kannada was a good contrast, with Muthiah Bhagavatar's *Durga Devi* kriti rounding off the recital. Anuradha's lower sthayi phrases were not very audible.

Smt. R. V. Lakshmi Murthy sang two Muthiah Bhagavatar kritis *Gam Ganapate* in Hamsadhwani and *Jalandhara* in Valaji, two Patnam Subramanya Iyer's kritis *Paridanamichite* in Bilahari and his jewel of a kriti in Kalyani, *Nijadasa* and GNB's *Saraswati Namostute* in Saraswati. She gave brief sketches of Hamsadhwani, Bilahari and Kalyani. Clarity of phrases and swara shuddham need to be worked on, as also attention to sahitya - the enunciation of Vidya as Vi and dya in GNB's kriti rankled. The kriti pathantaram belied the lovely selection of songs.

Smt. Lakshmi Parthasarathy's deep and ghana saareeram did ample justice to the chosen kritis of varied composers, set to

varied talams, and brought out their beauty and bhava.

Poochi Sreenivasa Iyengar's Begada kriti *Anudinamunu* in Rupakam, gave way to Patnam Subramanya Iyer's Shanmukhapriya Adi tala kriti *Mariveredikkevarayya* prefaced by a good alapana, Muthiah Bhagavatar's Gamanasrama kriti *Srichakrapura* in a tisra gait, Mysore Vasudevachar's Reetigowla kriti *Mama Hridaye* in Khandajathi Triputa talam (the three swarams she hummed before the kriti at once brought forth Reetigowla!), Ramaswamy Sivan's *Neekela Dayaradu* in Sarasangi raagam, Khanda Chapu talam. The vocalist did face quite some strain in the tara sthaayi, though.

Satish Seshadri provided unobtrusive, melodious violin support, and Kartik Srinivasan enhanced the concerts in good measure, with his mrudangam. Smt. Jyothi Mohan compered the programme.

Talent Exposure - 28 Feb 2009



T. Tirupathi V. Swamy in Talent Exposure concert.

T. Tirupathi V. Swamy, 6th year student of the Vidyalaya, started his recital shakily with the Kanada Ata Tala varnam *Nera Nammiti*, for which he was unable to sing the second speed. Fortunately, he picked up confidence

from then on, and sang a rare Nattai kriti on Vinayaka by Sri Parthasarathy Iyengar *Siddhivinayaka*, *Mamavatu Shree Saraswati* in Hindolam, and Shankarabharanam alapana followed by the Dikshitar kriti *Sundareshaya Namaste*. Kalpana swarams were error-free, though he needs to work hard on his alapana. Tirupathi's asset is his superb voice, which could travel with ease across octaves, as was proved by his effortless foray into tara sthayi panchamam in his alapana. The highlight of his recital was *Muddugare Yashoda*, in his native language, sung with a lot of bhava.



Vignesh Gouthaman in Talent Exposure concert.

Vignesh Gouthaman's beautiful, shruti-shuddha saareeram, which rendered the latter half of his recital so delightful with songs like *Jagadodhaarana* and *Jaya Jagadeeshwari* (a dwi-raagamalika of Sant Brahmanand), nevertheless needs more azhutham to render the classical pieces. He began with T.R. Subramaniam's Behag varnam and slipped up on the talam and kala pramanam by singing the slow speed

in single kalai, and then a slow charanam with ettukada swarams in double speed. The Ganapati kriti in *Athana Shree Mahaganapathim* started well enough, but progressed less satisfactorily, with a number of errors in sahitya too. Kalyani alapana could have been more systematic – for instance, after dwelling on panchamam, the next logical step even in a short alapana, would be tara sthayi shadjam, instead of which he jumped onto tara sthayi rishabham directly. It was the same case in his neraval too, though the kriti *Rama Nee Vaadu* was rendered very well. The Tyagaraja kriti *Vinave* in Vivardhini was another good kriti on the programme.

Tirupathi and Vignesh were provided sterling support by Vimarshini Jairam on the violin and Aditya Rajagopalan on the mridangam.

ANNUAL SCHOLARSHIP AWARD

The Annual Scholarship Award has been an important incentive programme for encouraging students of the Vidyalaya and inculcating healthy competition among students and teachers. For the year 2007 – 08, there were 68 scholarship awards from 27 endowments. 47 students of the Vidyalaya have bagged scholarship awards out of which 12 students got more than one award.

Shri Jayaram Mani, Vice-President of the Sabha distributed the scholarship awards. □



Sri Shanmukhananda

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